

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 33

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Musicians Act Vs.
Runaway Productions

By ROBERT SOBEL

NEW YORK—An unprecedented unified drive by symphony musicians to attempt to crack down on runaway productions—recordings made overseas by U.S. AFM performers—has been launched by the International Conference of Symphony and Opera Musicians. The large-scale action, taken because of the increasing rise in such recordings, involves some of the more prominent music directors,

conductors and instrumentalists in the classical field.

Charges of recording overseas without permission of the International AFM have been filed by the Conference against at least 12 individuals, with complaints eventually reaching into the hundreds if necessary, according to a well-placed source.

The source revealed that among [Continued on page 31]

10 Labels Registered for
Juke Program Meet May 19

CHICAGO—Columbia Records, top manufacturer in singles sales according to Billboard's most recent study of "Hot 100" activity, will be among 10 labels represented at the Billboard Jukebox Programming Conference here May 19-20, the first event of its kind.

Peter Stocke, president, National Association of Recording Merchandisers (NARM), the national organization of rackjobbers, will keynote the conference.

Representatives from MGM, Phonogram/Mercury, Paramount/Dot, Starday/King, Ovation, Sunburst-Exelco, Sound, Juke and Disneyland-Vista will be here for six panels discussing not only jukebox programming but every aspect of the singles market including radio programming, independent and rackjobber retailing and wholesale operations in regular and special product areas (see Jukebox Programming section).

LP Surge Aids
Ragtime Boom

By ELIOT TIEGEL

LOS ANGELES—Ragtime seems alive and well around the country. In some quarters it is even being called a revival. A host of record companies have released ragtime albums. There is a national ragtime lovers' club group, the Maple Leaf Club, which claims an international membership.

Rare Record Distributors, a suburban Glendale-based national supplier of small jazz and blues labels, feels the ragtime movement nationally.

"There is interest in ragtime among young kids," notes George [Continued on page 32]

WB Using Computers to
Evaluate Promo Sources

By NAT FREEDLAND

LOS ANGELES—In order to accelerate delivery of vital promotional material to strategic retailers, radio stations, press sources and even to lending record collectors, Warner Bros. Records has started feeding vital information on such sources into a computer.

Goal of the system is to create a constantly updated, complete list of every record wholesale or retail employee, radio programming staffer, music journalist and anyone else who is an opinion-maker capable of helping sell records in the U.S.

"We expect this information to save the company a great deal of money by cutting down the waste in all display and promotion materials," said WB creative services vice president Stan Corryn.

WEA distributing branch will have the choice of delivering in-store displays to their own accounts or allowing WB headquarters in Burbank to mail it direct. Displays will be delivered to the branches pre-addressed and pre-packed.

The computer file includes information about the free will and floor space of each retailer listed, so no more displays than necessary will have to be made up.

When the programming is com-

pleted, we'll be able to answer questions as detailed as how many retailers in five southern states will use a soundtrack album display," said Corryn. "This would probably mean we could prepare something like 417 displays, instead of the 5,000 we'd be more likely to run off now."

As another example of how the

computer file will be used, Corryn gave, "Suppose we have a record made by a first rate band in Providence, R.I.? We go to the computer and instantly find all the outlets that will accept any music displays, we service all the radio people in the market with promotional material, we service any music [Continued on page 55]

S. African Diskers Vault
Promo Barriers via Movies

By CLAUDE HALL

JOHANNESBURG, South Africa—Faced with unusual problems in exposing recording artists, the South African record business has turned to movies as one of the keys to establishing an artist. Peter Gallo, president of Gallo Africa Ltd., one of the largest record complexes here, pointed out that most of the radio stations are government controlled. This is not that much of a problem, because these stations do expose new records "but a lot of sets must be seen to become big record sellers," Gallo said. "And there are just not enough concert halls

or nightclubs for the exposing of new artists in South Africa."

Another problem: There's no

The record business in South Africa does about 20-25 million Rand per year now, which represents \$28,000,000 to \$35,000,000, according to Peter Gallo, president of Gallo Africa Ltd., Johannesburg. The suggested list of an album is 4.99 Rand (a Rand is about \$1.40). A single sells for around 1.20 Rand. Tape is estimated at about 20 percent of the music business and pre-recorded cassettes represent about 40-45 percent of total sales and are growing rapidly. While 8-track, cartridges have about stabilized in sales. About 10 percent of the total record market is sales to blacks. A Gold Disk is presented for 25,000 sales of a single in South Africa.

television. All record companies [Continued on page 10]

Filipino Decree
Hits Foreigners

By OSKAR SALAZAR

MANILA—The music-record industry in the Philippines is now being led and guided to a legitimate and purposeful direction by the Philippine government, under martial law and under a new constitution.

As an offshoot of Presidential Decree No. 49 (Decree on the Protection of Intellectual Property) passed by Philippine President Ferdinand E. Marcos late last year, the Office of Civil Relations (OCR) of the Department of National Defense are showing concern over the plight of the industry. Reactions have been varied. The [Continued on page 44]

Tokyo Contest
To Elektra Act

By HIDEO EGUCHI

TOKYO—Elektra Records artist Mickey Newbury won the World Popular Song Grand Prize here April 29 in the International Contest of the second Tokyo Music Festival. Representing the United States among 36 countries which participated, the 31-year-old Texan singer-songwriter was awarded the grand prize of 3 million yen or some \$11,320 for his "Heaven Help the Child."

Also representing the U.S., A&M recording artist Paul Williams won the gold prize of 1 million yen for his "Look What I Found." The 32-year-old Nebraska singer-songwriter was also the star of his own show April 26 during "Tokyo Music Festival Week."

The pop album collectors in Japan had expected him to win the top prize.

Ex-New Zealander Frankie Stevens, representing the U.K., accepted one of the two Silver Prizes of 600,000 yen or about \$2,284 each for singing "Sandy, Sandy" composed and arranged by Les Reed, with lyrics by Geoff Stephens. The U.K. composer-arranger was on hand to share the honors. The other silver prize went to Nippon Phonogram (Philips) recording artist Kiyohiko Ozaki. He sang "Kanyakuri Ai no Hi no" composed and arranged by Kyohji Tsutsumi, with lyrics by Yu Aka. [Continued on page 45]



CREATIVE MANAGEMENT ASSOCIATES

"The Agency For Creative Artists"

makes an exciting announcement

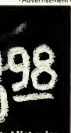
(inside back cover)

(Advertisement)

Multiplication Rock

Original Soundtrack
from the Award Winning
ABC-TV
Saturday and
Sunday Morning Shows!

Capitol
SJA-11174



Suggested list price

FIRST OUT.

The original recording of what's got to be the biggest new song around, released and already moving fast.

FIRST ON.

First on the air and getting the play in these very important markets:

WIST Charlotte
WFLB Fayetteville
WALG Albany
WNEX Macon
WNOX Knoxville
WNOK Columbia
WHYY Montgomery
WWEK Ocala
WFSO Tampa
WMFJ Daytona Beach
KEZY Anaheim
KUDE Oceanside

KQEO Albuquerque
WABX-FM Detroit
WCAR Detroit
WSAR Fall River
WFEA Manchester
WHYN Springfield
KLBK Lubbock
KLIF Dallas
KKOL Ft. Worth
KFJZ Ft. Worth
KELI Tulsa

KELP El Paso
KSEL Lubbock
WMPS Memphis
WMC-FM Memphis
WAIL Baton Rouge
KEEL Shreveport
KLZ-FM Denver
KRSP Salt Lake City
WSPT Stevens Point
WRJN Racine
WRIT Milwaukee

WYNE Appleton
WNAM Neenah-Menasha
KILT Houston
KNOW Austin
WCRO Johnstown
WINW Canton
WINX Washington
WDBQ Dubuque
WLOO Carlisle
WHYL Carlisle
WILK Wilkes-Barre

WHOT Youngstown
WCAR Detroit
WAKY Louisville
WIFE Indianapolis
WPXI-FM New York
KNUS Dallas
KNDE Sacramento
KEYN Wichita
KICK Springfield
KWVL St. Paul/Minneapolis
KWEB St. Paul/Minneapolis
WDBQ St. Paul/Minneapolis

FIRST UP.

First to be picked up as a giant in the making. Picks by Bill Gavin (in his weekly report two weeks running), Bob Hamilton, and all three trades.

B.W. STEVENSON'S "SHAMBALA"

74-0952

The Master of erotic despair

"Live Songs" contains definitive concert performances of some of Leonard Cohen's greatest songs--and a few surprises.

"Live Songs" from Leonard Cohen. On Columbia Records® and Tapes

499

LEONARD COHEN: LIVE SONGS

SIDE ONE

1. Minute Prologue
London 1972
2. Passing Thru
London 1972
3. You Know Who I Am
Brussels 1972
4. Bird on the Wire
Paris 1972
5. Nancy
London 1972
6. Improvisation
Paris 1972

SIDE TWO

1. Story of Isaac
Berlin 1972
2. Please Don't Pass Me
(A Discreet)
London 1970
3. Tonight Will Be Fine
Isle of Wight 1970
4. Queen Victoria
Room in Tennessee 1970

Produced by Bob Johnston

Bob Potter, Engineer

All songs

Stanger Music Inc. (BMI)

Reprinted by S. R. Kline



MUSICIANS 1972

Ron Cornelius
Acoustic and Electric Guitar
Peter Marshall
Stand-up and Electric Bass
David O'Connor
Acoustic Guitar
Bob Johnston
Organ
Leonard Cohen
Acoustic Guitar
Donna Washburn
Vocals
Jennifer Warren
Vocals

MUSICIANS 1970

Ron Cornelius
Electric Guitar
Charlie Daniels
Electric Bass
and Fiddle
Elkin Fowler
Banjo and Guitar
Bob Johnston
Harmonica and Guitar
Leonard Cohen
Acoustic Guitar
Allen Fowler
Vocals
Corliss Brown
Vocals



This One



E210-122-F76A

A Hit Single
OUTLAW MAN
by
DAVID BLUE

from the new album
NICE BABY AND THE ANGEL

DAVID BLUE



NICE BABY AND THE ANGEL



ACTION RECORDS

© 1974 New
York Music Co.

Earnings Reports

VIEWLEX INC.

3 mos. to Feb. 28	1973	1972
Sales	\$37,475,000	\$33,563,000
Gross profit	7,262,000	6,144,000
Income before taxes	23,220,000	23,000,000
Income tax	6,739,000	6,700,000
Net income	16,481,000	16,300,000
Per share	1.03	.90

—Restated. b=Income. c=Credit. —Income related to 18 cents a share. —Included a loss of \$4,000,000 from estimated reserve for audio-visual distribution inventory adjustments and other costs associated with greater than anticipated production difficulties and design problems with all 16mm motion picture projector and a \$550,000 loss in estimated bad debt reserves.

RCA FORECAST '75 VIDISKS

LOS ANGELES—RCA Corp. expects to market its video disk system to consumers in 1975, according to Robert W. Sarnoff, chairman.

He told stockholders at the company's annual meeting that the system will be "simple and inexpensive." No pricing or marketing details were announced.

A company spokesman said that RCA's new product development might make 1974 a record profit year. Last year's record earnings were \$158.1 million, or \$2.01 a share, on sales of \$3.8 billion.

MOTOROLA INC.

1st qtr. to March 31	1973	1972
Sales	\$13,259,931	\$12,324,349
Net income	\$1,259,603	\$1,037,469
Per share	1.03	.80

—Included approximately six cents a share gain from the sale of certain foreign branches of current exchange rates. For 1972, —Reflects a certain translation losses. Motorola has also deferred about one-third of a share of prior quarter and previous gains.

NORTH AMERICAN PHILIPS

1st qtr. to March 31	1973	1972
Sales	\$166,258,000	\$142,062,000
Income	5,999,000	4,523,000
Tax credit	930,000	—
Net income	6,929,000	4,523,000
Per share	6.67	.49

—Based on income before tax. b=From loss carry-forward. c=Equal to 72 cents a share.

TRANSAMERICA CORP.

1st qtr. to March 31	1973	1972
Revenues	\$495,324,000	\$463,144,000
Net income	21,161,000	14,496,000
Capital gains	4,211,000	4,536,000
bNet income	25,372,000	22,032,000
Per share	31	27

—Based on income before capital gains. b=Equal to 37 cents a share in 1973 and 32 cents a share in 1972. c=Adjusted to reflect a 4 percent stock dividend in July 1972.

MARVIN JOSEPHSON ASSOCIATES

1st qtr. to March 31	1973	1972
Revenues	\$3,162,000	\$3,563,000
Net income	499,000	477,500
Per share	1.21	.40

KOSS CORP.

3rd qtr. to March 31	1973	1972
Shipments	\$2,670,196	\$1,740,546
Net income	268,739	140,610
Per share	1.03	.60

—Nine Months
Shipments \$25,024,000
Net income \$739,484
Common shares 466,154
Per share .46

MINNESOTA MINING & MANUFACTURING

1st qtr. to March 31	1973	1972
Net income	\$496,400,000	\$406,700,000
Net income	\$496,200,000	\$406,700,000
Per share	1.03	.80

—Adjusted for two-for-one stock split in July 1972. —Reflects a net gain realized exchange gain of approximately \$9,000,000. —The \$1,200,000 was added to reserve for exchange losses, due to upward revaluation of world currencies.

WARREN MAGNETICS INC.

1st qtr. to March 31	1973	1972
Revenues	\$7,873,388	\$6,659,176
Net income	385,037	192,486
Per share	1.03	.80

—From continuing operations.

ORBOX CORP.

1st qtr. to March 31	1973	1972
Revenues	\$479,854	—
Net income	4,280	—
Per share	1.03	.80

—Financial figures not available. Orbox went public in February 1972.

AMERICAN BROADCASTING

1st qtr. to March 31	1973	1972
Revenues	\$236,014,000	\$207,280,000
Net income	9,822,000	6,467,000
Capital gains	2,668,000	1,000
bNet income	12,490,000	7,467,000
Per share	1.03	.80

—Based on income before capital gains. b=Equal to 72 cents a share in 1973 and 44 cents a share in 1972. c=Adjusted to reflect two-for-one stock split in March 1973. On a fully diluted basis, share earnings were 58 cents before and 72 cents after capital gains, compared with 59 cents and 60 cents, respectively, in like period of 1972.

WARNER COMMUNICATIONS

1st qtr. to March 31	1973	1972
Revenues	\$144,266,000	\$122,000,000
Net income	14,576,000	12,375,000
Per share	1.03	.80

—Restated for acquisition. b=On a fully diluted basis, share earnings were 61 cents in 1973 and 51 cents in 1972.

SUPERSCOPE INC.

1st qtr. to March 31	1973	1972
Sales	\$2,443,000	\$1,538,000
Net income	2,057,000	630,000
Per share	1.03	.80

TANDY CORP.

1st qtr. to March 31	1973	1972
Sales	\$119,806,664	\$97,708,811
Net income	3,909,224	3,414,234
Per share	1.03	.80

—Nine-months
Sales \$1,047,496,756
Net income \$1,047,496,756
Per share 1.50

MOTOROLA, Chicago, reported record first quarter earnings of \$14.3 million, or \$1.03 a share, from \$11.1 million, or 60 cents a share in the year-earlier period. Sales were a record \$323.1 million, up from \$246.7 million. The company's automotive products division exceeded its sales and earnings in the first quarter over the same period last year. The division was selected to be the sole outside supplier of car tape players and radios for Chrysler Corp.'s 1974 models. Motorola also supplied Chrysler last year for its 1973 models.

Market Quotations

As of closing, Thursday May 4, 1973	
1973	1972
NAME	P/E Ratio
37 10 Admiral	5 397 105% 10 105% — 3%
40% 22% ALC	12 726 250% 22% 250% + 21%
15% 7% AAV Corp.	6 545 41% 41% 41% — 1%
15% 4% Amer. Can.	4 608 171% 102% 131% + 3%
5% 4% Automatic Radio	5 88 41% 4 — 1%
15% 4% Avco	7 489 9 81% 87% 87% — 1%
15% 5% Avco	11 211 235% 201% 235% + 1%
23% 6% Capital Ind.	10 144 10 90% 91% — 1%
12% 30% CBS	12 759 27% 36% 37% — 1%
12% 10% Columbia Pictures	11 584 54 5 — 1%
3% 1% Crig. Corp.	7 185 33% 31% 31% — 1%
12% 1% Creative Management	9 252 12% 37% 37% — 1%
6% 3% EMI	6 255 64% 68% 91% + 4%
14% 8% Harman Corp.	8 144 91% 9 91% — 1%
4% 3% Harman	8 327 91% 87% 9 91% — 1%
7 2% Harvey Corp.	10 1401 36% 32 36% + 2%
40% 32 ITT	10 1407 201% 20 201% + 1%
40% 9 Lafayette Radio Electronics	8 306 6 5 6 10% + 1%
35% 10% Amulux Inc. Ind.	10 1068 61% 57% 61% + 1%
34% 5% Mottel Inc.	10 215 23% 24% 24% — 1%
35% 4% RCA	10 215 23% 24% 24% — 1%
7% 4% Memorex	32 619 7 6% 7 — 1%
27% 14% MCM	62 36 18% 17% 17% — 1%
18% 17% Metromedia	9 304 16% 17% 16% + 1%
18% 74% 3M	35 195 76% 77% 79% — 1%
40% 16% Morse Electronic Prod.	24 1652 102% 109% 102% — 1%
13% 8% Motorola	10 289 27% 28% 27% — 1%
24% 26% Nat. American Phils	10 289 27% 28% 27% — 1%
15% 27% Nickisch International	17 218 21% 21% 21% — 1%
25% 10% Playboy Enterprises	9 254 117% 102% 117% + 1%
4% 3% RCA	14 2813 25% 26% 26% — 1%
57% 40% Sony Corp.	40 1792 45% 41% 45% + 2%
29% 11% Superscope	9 254 117% 102% 117% + 1%
32% 11% Tandy Corp.	15 158 201% 21% 25% — 1%
23 6% Telestar	7 135 61% 61% 61% — 1%
14% 3% Tenco Corp.	8 352 39 39 39 — 1%
23% 15% Transamerica	10 202 10 20% 31% 31% — 1%
20 13% Triplex	10 45 13% 13% 13% — 1%
17 7% 20th Century-Fox	10 355 74 74 74 — 1%
10% 20% Warner Communications	10 912 22% 21% 21% — 1%
20% 10% Wurlitzer	6 125 111% 111% 111% + 1%
44 22 1% Zetel	14 741 39% 37 39% + 1%
12% 21% Viewlex	24 214 21% 21% 21% + 2%

As of closing, Thursday May 4, 1973	
OVER THE COUNTER*	VOL. Week's High Low Class
AKCO Ind.	22 3 3 2
Bally Mfg. Corp.	1027 38 345% 38
Beaumont	235 6 4% 4%
Data Packaging	1400 6 6 6
Deere Leasing	265 10 10% 10%
Goodyear	214 21% 21% 21%
Goodyear	9 33% 33% 33%
Goodyear	45 11% 11% 11%

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked price of utilized securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of completion.

The above subscription rates for Continental U.S. & Canada.

Please check nature of business.

1. Retailers of Records, Tapes

2. Distributors, Operators, On-Stops, Rack Jobbers

3. Radio/TV Management & Broadcasters

4. Mfrs./Producers of Records, Tapes, Equipment

5. Talent Artists, Performers, Agents, Managers

6. Schools, Colleges, Libraries, Audiovisuals

7. Music Publisher, Songwriter

8. Writers, Reviewers, Newspapers & Magazines

Other (please specify)

Name

Company

Address

City

State & Zip

Type of Business

Title

#7101

MAY 12, 1973, BILLBOARD

Billboard • 2160 Patterson St. • Cincinnati, OH 45214

Please fill in on your exclusive Country Music coverage and authoritative coverage of all phases of the international music industry first thing every Monday.

☐ 1 year \$40 ☐ 3 years \$90 ☐ New ☐ Renewal

☐ Payment enclosed ☐ bill me later

above subscription rates for Continental U.S. & Canada

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6. Schools, Colleges, Libraries, Audiovisuals

7. Music Publisher, Songwriter

8. Writers, Reviewers, Newspapers & Magazines

Other (please specify)

Name

Company

Address

City

State & Zip

Type of Business

Title

#7101

MAY 12, 1973, BILLBOARD

A&M
RECORDS
SINGLE RELEASE

At a time when Paul Williams is filling houses from New York to New Delhi, when his numerous appearances on the Tonight Show and The Midnight Special are revealing the impact of his sparkling personality, and when the hit songs that he's written are becoming standards, we'd like to present...

**LOOK
WHAT I
FOUND**

(A.M. 1429)

**A new love song from
PAUL WILLIAMS
On A&M Records**

Produced by Michael Jackson

The rest of Paul's love songs, by Paul himself, are on these two albums:



SP 4327



SP 4367

Suburban Retailer Buys Local TV Spots On His Own to Promote Oldies Stock

By JOHN SIPPPL

LOS ANGELES—Wenzel's Music Town, a Lakewood-based suburban Dowerly may well be the first record retailer to buy its own spots on TV. First in that there is no manufacturer or distributor helping the spot campaign.

And Tom and Maxine Wenzel admit it's only one 30-second spot on Saturday at 2 p.m. per week on Channel 13, KOP-TV, but it's helped business "a lot." They feel each week a "better draw."

They never envisioned TV as a traffic builder until a salesman for the station came into the store and outlined a program for 13 weeks of one-per-week spots for \$400, including the production cost of the color spot. They liked the way the station handled the production. A small crew came down and shot the spot footage in the store. Then a copy researcher came down and helped work out the advertising words.

The spot talks about the store's location, its inventory of LPs, tapes and mostly about oldies, "what we do for 10 years, that's what

thwarted discounters' competition, which surrounds the two-free-from-retailer.

Maxine Wenzel started typing the first specialty numbered hit title oldies catalog sheets in 1963, when she first started working in the store which then was owned by Tom's dad and older brother. Dad is now retired in Buellhead, Ariz., and older brother died four years ago, bringing Tom back into the store as owner.

A 3-Children Clark Donna, 17; Duo, 16; and Bill, 16, the blonde children of the Wenzels, estimate they sell about 400 oldies per week to the store. Their oldest retail from a \$75 top for "Please Remember My Heart" by the Statelites on Old Town to 94 cents for most of their inventory. Over 75 percent of their oldies singles business comes from a list of about 1,500 catalogued titles. Most are printed lists revised about every three years. Maxine will revise again this summer and add about 75 titles. Those oldies are stocked in fives and tens. An-

other section of oldies, made up completely by artist lists, is principally used 45's which Tom and the kids find at swap meets, thrift stores and auctions. The latter. Music Town also acts as a broker for oldies, charging 20 percent of the sales price. Left over, the local discoverer of large quantities of prized original oldies, is doing business with the West Coast.

The store stocks "record ex-changer," a six-times-per-year magazine for oldies and new, and also selections from re-publisher Art Turo's "Vintage records" reissued oldies single and 45's, which must come from word of mouth advertising," come in regularly from Canada and as far as Florida. Capt. Alan L. Bean, astronaut who made the ascent in 1969, stopped at the store and bought oldies.

(Continued on page 66)

OLDIES SERIES:

Tri Releasing Two-Pocket Diskologies

LOS ANGELES—The nostalgia tripe is certainly extending to the pop music business, but jarring "oldies" collections in rock has been big business long before the tripe's nostalgia boom, dating back to the initial "Oldies But Goodies" volume from Art Laboe some 14 years ago.

Rarely, however, are multi-disc releases issued at such a low time from a label. Now, Tri Records has released 10 packages of material from the '50s and '60s, each a double set retailing at \$5.98.

The series consists of Volumes 1-10 of "Super Oldies" and "50's and Volumes 1-8 of "Super Oldies from the '60s." Each set contains 20 selections. Individually packaged and sold better than average, the only complaint has been many of the sets' monotonous recordings might have sounded better left in that form.

The '50's volumes concentrate heavily on the soul music of that era, and feature a number of rock classics including the "Earth Angel" (considered by many to be the first major rock hit), Lloyd Price's "Blue Moon," the New York sound of the El Dorados "Crazy Little Mama" and Frankie Ford's classic "Sea Cruise" featuring Ford's white New Orleans vocals against the distinctive arrangements of Huey "Piano" Smith.

The '60's sets include a wide variety of material, from surf, samples of English rock, the group sounds so popular during that period and the peculiar variety of mid-sixties sounds called "punk rock."

Highlights of these eight volumes include: Maxine Brown's "All in My Mind"; the Beach Boys' "Surfer Girl"; Robert Johnson's straight soul masterpiece, "Barefooted"; Del Shannon's "Runaway" (a record many feel was years ahead of its time); early Dionne Warwick with "Anyone Who Had a Heart"; "Ferry Across the Mersey" from Gerry and the Pacemakers to represent the British invasion; "Leader of the Pack" a classic Shangri-La tune produced by Shadow Morton who ran up a huge string of hits with the group during the period; and "Psychic Reaction" from Count Five, an example of "punk rock." All in all, the series makes a fine primer for those who missed their golden years of rock and makes for a welcome addition to any collector's home.

BOB KIRSCH

S. African Diskers Vault Promo Barriers via Movies

• Continued from page 1

are looking forward to the establishment of TV in 1976 as an important method of exposure.

And, of course, one of the biggest problems of all is the small size of the population. Of the 22 million people, 15 million are blacks and these can be divided into about 10 or more different language groups. There are around 4 million whites, 2 million colored people, and about three-quarters of a million citizen originally from India. "Fortunately," the blacks who've been exposed over a period of time to western ways and social records. Thus, Percy Sledge and Aretha Franklin sell well here because they sell to both whites and blacks," Gallo said.

Gallo & Gatto Ltd. has a total record operation, amassing and producing sets, record labels, distribution channels, and even operating 50 record departments in record stores. The firm was launched about 45 years ago by Gallo's father, Eric Gallo. Besides the Gallo Records label, the firm also has some black and white labels, and is probably the biggest of them is Inkongoni Records. The most popular black language is Zulu, Gallo said. "They're the musical of the black people."

Controlled Distribution

As the major record companies in South Africa have their own distribution as well, Gallo operates sales branches in Durban 600 miles from its warehouse in Johannesburg. Port Elizabeth 600 miles away, and Cape Town 1,000 miles away. All inventory is kept in Johannesburg. Product is flown into the branches and can be in out-of-town stores 48 hours after ordering.

South Africa has about 500 specialist dealers, but only a few carry records, too. Budget lines are about the only records stocked in South Africa. Record prices are usually sold only by dealers over the counter.

Rock music from abroad scores very well in South Africa, but Gallo felt that local rock artists have not done too well as yet. "We've been more successful locally with MOR-type acts. For example, Allan Garrity is our biggest artist. His record "I Need Someone" has sold more than 50,000 copies, which is a great thing."

"You need to have an artist seen to really establish them. So, we've been buying space on the

newspapers shows in local and drive-in movie theaters. This has so far produced fantastic results, if the record is good." The cost for this type of exposure of an artist varies, depending on how many theaters the film spot of him singing his current record is shown. The better generally shows one such film clip a night. They're very popular with the audience.

Gallo & Gatto Ltd., as such, does about 20 percent of the total record business in South Africa, Gallo felt. About 30-35 percent of their sales are through their own record department outlets. The Central News Agency, which also sells records through record departments it operates, is probably the second largest at a retail operation.

Newest thing on the scene in South Africa is quadraphonic sound and there is already considerable interest in it. Gallo said. His firm distributes JVC equipment, which is now beginning to arrive.

All Big Push On Black Oak

NEW YORK—Atlantic Records is launching one of its heaviest sales efforts ever in the East for Black Oak Arkansas' new album "Raunch 'n' Roll," according to Jerry Greenberg, label senior vice president. The album is being kept in the store windows throughout the city. Ads in Boston's The Real Paper herald the group's Aqueduct Theater concert there and the May 25 Spectrum appearance in Philadelphia.

The sales drive started with Black Oak's Atlantic of Music appearance here last week, coordinated with a series of ads in the Village Voice and displays in store windows throughout the city. Ads in Boston's The Real Paper herald the group's Aqueduct Theater concert there and the May 25 Spectrum appearance in Philadelphia.

Black Oak Arkansas plays Madison Square Garden on May 29, when Atlantic will step up an in-store newspaper and radio campaign for the album and the appearance. FM radio spots will be used on all three dates.



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DECADE OLD OLDIE... BECOMING
A NEWIE: BOBBY BORIS PICKETT
Monster Mash... #1 Phones-- WOKY

THE GAVIN REPORT #945, 4/27/73
SLEEPER OF THE WEEK:
'MONSTER MASH' -- Bobby 'Boris'
Pickett (Parrot)
Broken for top requests and big sales
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"Monster Mash" is happening. Again!

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RECORDING RETAILERS' PROFIT LOSSES

**By Hendrick Smith
Vice President
Fry Consultants Incorporated
New York, N.Y.**

ABOUT THE NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS FRY RETURNS STUDY

The returns study led by Hendrick Smith of Fry Consultants was launched by National Association of Recording Merchandisers as a first step toward industry cooperative action in rectifying one of its most serious problems.

Data that Fry obtained on returns operations were gathered largely from two to three day visits at four different rack jobbers (both companies and branches of a company) that agreed to participate in the study. However, 10 per cent findings into perspective for the industry as a whole, Fry's in-depth rack jobber visits were supplemented with interviews in the record company, distributor, and retailer segments.

The participants were sufficiently diverse in size, geographic concentration and location, and business make-up so that study findings would be representative.

AN LP RETURN COSTS 22¢

Financial data and estimates obtained from three of the companies visited indicates that a rack's cost of handling and processing a return from a retail account back to the appropriate record company or distributor is approximately 22 cents per unit. (A "unit" is equivalent to one long play, one tape, or five singles). This estimate was confirmed by cost data of the fourth company visited. However, its statistics are not included because its accounting methods differ from the other companies and its data cover its distributor and retail operations as well.

This "composite" unit cost was obtained by adding up the separate cost elements incurred in handling returns at each of the three companies and then dividing by the estimated number of returns they processed. These cost elements are shown in Exhibit 1.

The overall impact of such unit cost on a rack's profit and loss can be significant. Among the companies visited, total returns processing costs averaged about 15 per cent of yearly after-tax profits. Accordingly, a rack with net sales of \$3 million (the median sales of National Association of Recording Merchandisers members), a gross margin of 20 per cent, and a dealer returns rate of 25 per cent, probably spends about \$70,000 annually (23 per cent of net sales) in processing returns.

Surprisingly, the total unit returns processing cost for each of the three racks visited were very close to the composite figure. However, because of significant differences in the systems each used, the mix of component costs varied substantially among the companies, and is detailed in the following table.

Cost Category	Range of Unit Returns Costs For Companies Visited
Fry Freight	3.4¢ - 11.1¢
Warehouse Labor and Expenses	7.0¢ - 9.7¢
Inventory Capital	1.7¢ - 2.5¢
Salesman	2.3¢ - 6.0¢
Administration	0.4¢ - 1.8¢
Total	26.2¢ - 23.8¢

RETAILERS' LOSS: 2 CENTS TO 5 CENTS

Limited examination indicates that the returns processing cost of retailers varied by racks, is between 2 cents and 5 cents per unit. As record companies' returns processing cost range between 5 cents and 10 cents per unit for handling, warehouse space, paperwork, and re-shipping (if 10¢ label that use independent distribution), additional returns processing costs would also be incurred.

Bringing returned product back from retailer back to record company warehouses costs the industry at least 30 to 40 cents per unit. In comparison, it generally costs between 33 and 50 cents to store and package an LP. Equally important, the rack jobber's share in returned product appears to be about as much as the record company's. Data indicate that racks spend approximately 15 cents per unit in getting product to retail outlets. Thus, net total unrecovered cost in returned product will actually be about 33 cents per unit: 15 cents going out and 22 cents coming back. This amount approximates the unrecovered expenses of a record company (if only the direct costs of manufacturing are counted) for returned items that are ultimately resold.

INTANGIBLE COSTS

The costs of returns are, only the tip of the iceberg. The intangible "opportunity costs" of returns to the industry are probably much greater. Among such "opportunity costs" are (1) gross margins lost because returned product has taken up retail space that might have been filled by potential money product; (2) merchandising effort wasted by racks on product that does not sell; and (3) reductions in regular margins made by record companies if returns are ultimately sold as "out stock." Moreover, the figure previously stated did not take into account the energies and resources that are diverted from mainline sales by returns because of difficult buyer/salesman negotiations, processing competition in warehouses, and frequent credit recollection problems.

But the greatest cost may be a possible loss of consumer confidence from continued "dumping" of a product.

16 STEPS IN RETURN

As shown in Exhibit 11, a single returned item is handled at least in seven times (and possibly many more). During this process the item is sorted many times, and is made by record companies often duplicate work already performed by racks. For instance, some racks routinely sort all returns in numerical sequence before returning them to the appropriate record company. In turn, a record company must make similar sale to since 11 is merging returns from a number of racks, and 11 is not all these returns will be ordered in the same way. Recognizing this duplication, some record companies now require racks to sort only by catalog profile number. However, since this is not a standard practice across all labels, some racks maintain several different processing systems - rather than a single main-line processing flow - for their random mixture of

counter similar problems when appropriate return authorizations are not referenced with returns shipments from racks and/or retailers.

Furthermore, there is a lack of standardization in the forms which racks are required to complete for record companies. Although the label information for different record companies' returns is different, forms are similar in requirements - e.g., in whether individual items must be listed, in whether they must be listed in numerical order, in where certain information must be placed, - will cause system disruption and create a need for additional employee training at racks' warehouses.

Finally, automation is seldom used to simplify the recording and paperwork involved during the various stages of handling returns. With the large returns processing volume now encountered as a result of the industry's rapid growth, some form of automated paperwork processing is probably justified - particularly in major record companies and larger rack jobbers. However, only one of the racks visited is attempting to apply computer based techniques to any appreciable degree to its returns paperwork.

QUESTIONABLE RECYCLING PRACTICES

Among the racks visited, there are wide variations in approaches to recycling dealer returns. Consumers that routinely recycled nearly all dealer returns were on one end of the spectrum. At the other were racks that shipped almost all of their dealer returns back to vendors - even though they were currently ordering the same items. At discussed later, analyses of the underlying economics of recycling indicates that the most profitable approach lies somewhere between these two ends of the spectrum.

Moreover, no two racks had the same methods for recycling. For example, one pulled returns for recycling immediately after dealer credit validation, while another waited until sales had been sorted numerically. One recycled all stocked LPs, while another recycled only titles in low rack systems, and yet third third aimed at recycling only certain quantities of a title. Finally, each had a different set of procedures for rehashing and restocking.

LACK OF "PRODUCTION ORIENTED" SYSTEMS

In accommodating an increasing sales volume, all racks visited appeared to have fine-tuned their approaches to order filling. Not surprisingly, their systems were very similar in this area.

With respect to returns, however, this was not the case. There were striking differences with respect to the location, layout, and work flow of the returns unit in the warehouse, and fundamentally different approaches were taken in sorting, rehashing, and maintaining in process backlogs. Finally, the companies visited had just begun to apply work management controls to returns processing, such as monitoring volumes handled, establishing productivity standards, and backing inventories and processing times.

On the other hand, most of the racks visited are currently under-taking some kind of improvement program for their returns operation to meet a more "production oriented." One rack has gone as far as employing a former industrial engineer to manage this area, and significant benefits is beginning to accrue. These observations suggest that all racks could similarly benefit from such improvement programs.

Specifically, improvements could be realized by racks and the industry through: improving present performance, adopting more profitable recycling practices, reducing elapsed processing time, streamlining returns handling systems, simplifying and standardizing processing requirements, improving product identification, evaluation of the use of Electronic Data Processing, and monitoring ongoing performance.

Even so, one experienced industry activities in other warehouses and the approach of rack systems observed indicates that an overall target of 20 per cent cost savings in returns processing is realistic. Thus, for a rack with \$3 million net sales, \$1 million dealer returns, and 20 per

FREIGHT AND WAREHOUSE EXPENSES ARE KEY ELEMENTS OF RACKS' RETURNS COSTS...

**TOTAL - 22.0¢ Per Unit
Composite of
3 Rack Jobbers**



Exhibit 1

cent gross margin— which probably translates about \$700,000 yearly for returns processing— is a reasonable savings that would be realized in \$14,000 annually.

Assuming a current net profit rate of 5 percent on net sales, these savings would save net profits by about 10 percent. With the increasing expense on rack jobs and the resulting growth— if not reduction— in net profits— to capture such potential profit improvements.

ASSESS PRESENT PERFORMANCE

Some racks are probably receiving much higher unit processing rates than others. A 20-cent per unit average of the companies visited. Since returns processing costs are usually not routinely generated operating data, it is also difficult to compare the average of the rack job "per" performance. Hence, a first step in beginning to cut processing costs to be made a rough appraisal of current performance. Such an analysis is quite straightforward and can be done in only a few hours.

If such calculations indicate a unit processing cost that is much higher than 22 cents, some fundamental changes are needed in the returns processing system. For example, a large average indicates that the returns operation takes up too much warehouse space, that too many returns are backlogged, that too many racks are too high or floor multiple location companies) that returns processing should be consolidated for economies of scale and placed in the location that reduces either in-bound and box-out freight charges.

RECYCLE MORE PROFITABLY

For many rack jobs, changing their approach to recycling dealer returns could uncover hidden operating cost savings— particularly when they need to buy some of the same titles their customers are returning. A step-by-step analysis of the costs involved in returns processing showed that there is a savings of nearly 4 cents per unit if a rack recycles and resells a dealer return rather than sending it to the vendor, re-selling it, and then re-selling it. Basically, the costs of rebuying (if necessary) and marketing a return are less than the costs of detailed sorting, shipping back to the vendor, and re-ordering new titles. There are two additional benefits to racks that recycle returned titles that they are currently purchasing. First, recycled product is available for sale sooner than a vendor and, recycling can provide some protection against stock outs on hits.

Second, this practice can aid in reducing the level of returned items and, thereby, help strengthen a rack job's relations with record companies at their distribution.

If there is no over buying stock purchases that are never shipped (or returns), such a rack job can reduce its vendor return rate from 25 percent to 8 percent by recycling and reselling 80 percent of dealer returns. A rack recycling 80 percent of dealer returns can reduce its return rate from 25 percent to 8 percent by recycling and reselling 80 percent of dealer returns. A rack recycling 80 percent of dealer returns can reduce its return rate from 25 percent to 8 percent by recycling and reselling 80 percent of dealer returns.

While recycling can yield these potential benefits, it also entails attendant risks. In fact, recycled product is not always sold at the same price as the original item. If a rack job recycles and resells a dealer return, the rack will have incurred additional unrecovered restocking costs. In examining this situation, it is important to note that a rack that is eventually sold will be carried in picking inventories about two months, on average, before being returned. Because of this time, the rack's cost of recycling is not selling is nearly seven cents per unit. As mentioned earlier, if the return is sold, the benefit from recycling is about four cents per unit. Therefore, for returned titles that a rack is not currently buying, but may be buying in the future, recycling is probably only if more than 64 percent of the product can be sold. (This is the break-even point at which savings would just balance unrecovered additional costs.)

Thus, to summarize, recycling can save rack money, but only for titles with a high likelihood of immediate sale.

To capture potential savings from recycling, a rack's returns processing system should be geared to pulling out returns for restocking as soon as possible after receipt and credit validation. This can be done most effectively by warehouse personnel using a "want list" that the buyer should update at least biweekly. (This is preferable to the practice of waiting until the buyer's annual audit items for recycling.) Furthermore, if rebuying is required it should be done in daily batches for all recycled returns rather than recycling them— as some rack returns now do— at random intervals or after picking for resale. Finally, warehouse personnel from the picking area, because of their familiarity with title locations, should be responsible for recycling titles once they are picked. This can reduce the cost of recycling titles by as much as 50 percent, rather than using personnel from the returns group.

REDUCE PROCESSING TIME

In contrast to new purchases, which are financed to pay by vendor sales, the backlog of returned product are "owned" by rack jobbers. Thus, to minimize the capital tied up in returns flow, then thereby reduce the costs of carrying such investments), racks should gear their systems to process returns as quickly as possible. Among the racks visited, the average elapsed time from the receipt of returns to the point of sale was about four weeks, and steps can be taken to bring this time period

down as dealer returns are collected. One rack job studied operates with a policy of processing items through the credit validation stage within one day after the rack job has received the return. For all rack jobs, the return is in the possession of that unpredictable pack and the volume of dealer return returns received. However, the rack visited with the fastest processing cycle has also extended the period of extensive processing of its warehouse personnel. When large returns are

received, employees outside the returns area are redeployed to process peak loads through the label sorting stage of handling.

Reducing cycle time for vendor returns is more difficult than more than 80 percent of the elapsed time in fully processing a return occurs after the returns are received and validated. A large portion of this elapsed time is consumed by the one to two weeks that returns are generally held awaiting a vendor return authorization before they are acted on. To reduce this time. First the track must do a better job of cutting out "cut out" titles before a return authorization is required. Second, the rack must be able to handle the returns "catalogs" should be able to do this. Secondly, vendors must act much more quickly on return authorization requests.

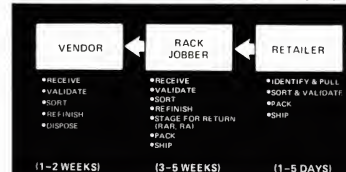
Another opportunity for shrinking rack jobber returns processing time is to reduce the degree of sorting required by vendors.

STREAMLINE HANDLING SYSTEMS

Although the above suggestions are not intended to indicate that greater efficiencies and reduced costs can be achieved by redesigning the processing steps and return flow, some steps to provide a smoother mainline flow of product.

To achieve this objective, several processing steps can be eliminated or streamlined.

RETURNS ARE HANDLED MANY TIMES WITH SUBSTANTIAL DUPLICATION..



should be examined to determine whether they can be eliminated or streamlined for greater productivity. For example:

- Eliminate defective inspection. In some racks, product defective product returns tagged "defective" by retailers as well as untagged, opened bags was physically inspected by processing personnel. Such a practice should be eliminated since it is a huge down processing time and could lead to consumer dissatisfaction and add to the cost of the rack job.
- Employ part labeling. Another area for improvement (for racks that are not already doing it) is to ticket product either it is picked for a return or when it is picked for a return. This can be done by a rack jobber. Ticket labeling eliminates the need to visit vendors titles that are ultimately returned to vendors directly from picking tickets.
- Modify present sorting sequences. Some companies visited have found that sorting is faster, even using untrained personnel, if they use a sequence of alphabetically first letters of titles. Returns are also opportunities to cut costs through Electronic Data Processing. For example, returns checkers now manually record data on titles received for subsequent picking. With available data processing, instead, enter such data directly on machine-readable cassettes— thereby eliminating duplicative recording.

Some of the racks studied, however, had returns areas that were cramped for space. As a result, they found that the returns area was a bottleneck in the returns processing steps. Two inexpensive approaches that such racks could take to free up floor space, and streamline flows as well, are: (1) installing a rack jobber's returns area to be better organized sorting activities; and (2) installing racks for stacking pallets of boxed product awaiting a vendor return authorization.

IMPROVE RETURNS HANDLING AND INVENTORY REQUIREMENTS

One measure would be to require rack's returns to be sorted and lined only by label and prior category for processing. This would reduce the present policy of several major record companies.

Such an action naturally would result in somewhat higher processing costs for record companies. However, the increased volume of returns would result in a more efficient sorting and can capitalize on economies of scale, which cannot be obtained by racks in handling their titles. Moreover, there is likely to be some offsetting savings to record companies in the costs they incur due to the extra processing and validation that is being and sorting by title presently requires.

Another area where modifying vendors' return policies can save processing costs is in the volume of unopened assets. Several racks mentioned that, since returning unopened cartons was a lower cost practice than returning opened cartons, they were encouraging vendors to return titles that would simply open and return such product before shipment. In time, the unit processing cost incurred for such returns would be much larger for processing product in opened cartons than for unopened ones.

Although unopened cartons represent returned product that new racks have a chance to acquire and resell, the unopened vendor reaction to returns in this form does little to correct the underlying problem.

IMPROVE PRODUCT IDENTIFICATION

Presently, there is little standardization among record companies in the placement and validity of a title's catalog number. Since such information must be located and identified every time returned product is handled and recorded, this lack of consistency significantly reduces the productivity of rack jobber warehouse personnel.

Accordingly, record companies could help rack jobs by adopting some form of standardization in this area. Although the industry trend has been to accommodate retailers for greater influence on jacket art, graphics, industry sales and physical volumes have now elevated levels where handling requirements— as well as whether a title should be considered a "new" or "old" device.

Moving to more standardized product identification also has longer term benefits. New technologies are being developed that enable automated product identification of 10-cent returns through special "wand" and recording devices.

Equally important, automatically readable catalog numbers would allow rack jobs to identify model segments of the industry to obtain substantial savings in both inventory taking and returns processing. Some

companies are now experimenting with this concept.

CONSIDER ELECTRONIC DATA PROCESSING

Clearly, the most profitable application of the computer to returns processing is through the automated recognition and recording concepts just discussed. However, some racks may be able to realize other advantages from new time saving using Electronic Data Processing for returns.

For example, one company is now implementing a system that involves having salesmen record on cassettes the individual titles to be returned to retailers. The cassettes are then processed by a computer to produce a listing for warehouse personnel of the terms shipping— which can be expected and how the individual items are to be handled.

At record companies, where detailed returns record keeping is more extensive than racks' requires, there are also opportunities to cut costs through Electronic Data Processing. For example, returns checkers now manually record data on titles received for subsequent picking. With available data processing, instead, enter such data directly on machine-readable cassettes— thereby eliminating duplicative recording.

MONITOR ONGOING PERFORMANCE

The first step toward ensuring long term returns cost control must be to establish critical performance measures.

As a minimum, a rack jobber should assess about every six months the number of units of returns handled and the average unit cost of processing them.

Another approach would be to track the actual return flows and freight bills; as well as performing time studies of particular processing activities.

Two other important and related factors that should be monitored are the elapsed time in processing the returns and the consequent investment in returns inventory float. "Eyeball" counts of record sales, for example, can be used to estimate the amount of inventory tied up on a monthly basis to date returns. In addition, occasional sampling of dated return documents is a way for rack jobber management to identify the critical links in their processing chain.

Finally, for very large racks, a highly disciplined approach for monitoring returns processing would involve the use of returns pickup flow standards. After time studies have been conducted to establish productivity benchmarks (units processed per hour expended) for defined processing activities, then the variance could be used to point standards to spot problem areas. In addition, a rack making a thorough analysis of recycling performance would need to measure the volume of returns processed from dealer stock in the portion that comes directly from their returns.

REDUCING RETURNS PERCENTAGES

Obviously another way to cut rack costs is to reduce the in-bound volume of returns. Although the volume of returns is not usually available, information gathered suggests that returns percentages are ranging. For example,

three of the rack jobbers had available data on their returns performance for the last five years, and it was found that their average dealer returns had increased moderately from a level of 21.22 percent for 1968-69 to 24.26 percent for 1971-72.

Since these organizations doubled their sales in the same period, the impact of this increasing returns percentage was considerably amplified. For every \$100 of dealer returns they received in 1968, \$24.26 of dealer returns were processed in 1972.

Using cost data disclosed earlier, estimates were made of the impact on net sales of the increasing returns percentage. For illustration, consider two retailer accounts each generating \$500,000 in net sales and \$100,000 in gross margin, but with on-hand a 35 percent returns situation and the other having a 25 percent returns situation.

Account A with 35 percent returns must process \$76,500 in gross sales for \$50,000 net; whereas Account B with 25 percent returns must process \$62,500 in gross sales for \$50,000 net.

By applying the obtained data on returns processing costs, the net contribution to profits of these two accounts will be \$15,000 for Account A and \$20,000 for Account B. The 35 percent returns account generates only \$530 net profit per \$100,000 net sales, while the 25 percent account generates virtually \$3500 to profits nearly five times as much— even though the net sales and gross margin are the same. The same profitability analysis was extended over a wider range of returns percentages for \$500,000 net sales accounts. (The exact net account chosen for illustration was not disclosed, but the results are proportional for smaller or larger accounts.) The analysis points to two key conclusions.

- The return percentage at which an account will just break even on dealer returns is 40 percent. Basically, this means that for every two records a rack receives in returns, all the profits from those that stay sold are lost. The implication is that a rack that is in a particular time period for corrective action. In contrast, for accounts that maintain a constant or reduced returns factor, they direct their merchandising efforts toward generating a greater gross margin.
- For an account with an acceptable returns factor, it is more important for a rack to guard against an increase in returns rate than it is to try to reduce them. An account's returns "safety" margin can be calculated by sliding from 25 percent to 10 percent (a 15 percentage point change), the \$2540 profit it generates will be lost. Conversely, the gain from cutting the returns rate to 10 percent (also a 15 percentage point change) will be only \$1850.

Recognizing such relationships, several racks have installed procedures to control degradation in their account returns factors. Essentially, they establish a target returns rate for their dealer accounts that is set at a particular time period for corrective action. In contrast, for accounts that maintain a constant or reduced returns factor, they direct their merchandising efforts toward generating a greater gross margin.

NO SIMPLE SWEETING SOLUTIONS

Because of the significant profit impact returns have on rack jobs as well as other industry segments, everyone would benefit from actions to reduce returns incidence. Concentrating solely on power artists or older albums, however, is not the answer. A rack jobber must take the additional profits that other returns can, and in fact do, generate. Moreover, many of the factors that have led to increased returns are beyond the rack's last decade— more new releases, a greater variety of configurations, and product availability in more outlets— have, in the same time, unconsciously contributed to increasing returns.

Although the preliminary examination was limited, there did appear to be some savings. Most obvious corrective approaches either have been already tried without success or run counter to well established practices that have provided a structure within which all segments of the industry could prosper.

Instead, the real key to plugging the profit drain from returns lies in improved marketing performance by all segments of the industry. The critical objective, therefore, is to make the returns situation more profitable to the rack jobber, thereby create larger term hits. Within the record company segment, for example, part of the reason for increasing returns may be the "cut out" policy, which is a new release ("mint cut out"), over aggressive promotion of a new title or new release, questionable sales boost data, and the "cut out" policy, which "disappears" present list price product from retail stores.

Rack jobbers contribute to the returns problem because of weak account merchandising, poor positioning of titles, and the "cut out" policy, which "disappears" present list price product from retail stores. Rack jobbers contribute to the returns problem because of weak account merchandising, poor positioning of titles, and the "cut out" policy, which "disappears" present list price product from retail stores. Rack jobbers contribute to the returns problem because of weak account merchandising, poor positioning of titles, and the "cut out" policy, which "disappears" present list price product from retail stores.

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Latin Music

Royalco's Chicago Opening Offer Stirs Up Controversy

By EARL PAIGE

CHICAGO—The area's newest Latin music wholesale operation has already started selling rackjobbers such as Lieberman Enterprises and views the expanding suburban communities throughout the Midwest as a vital growth region for Latin product, according to Quintan Henley, Royalco International Corp., whose entry here has sparked controversy.

Henley, general manager of the Texas-based manufacturer and wholesaler, acknowledged that there have been complaints about the firm's grand opening offer of 10,000 free 45's and a one-free with each purchase of certain LP's (Billboard, May 5).

"We're looking to our retail operation strictly in terms of paying the rent, lights and water and that all," said Henley. "We did feature some cut-out merchandise for our grand opening, but our prices at retail will be at least 10 percent higher than what our dealers are charging."

Generally speaking, Latin music retailers should not complain about vertical operations, Henley said. "Many wholesale product to jukebox operators, swap merchandise with other shops and load up station wagons and work migrant labor camps. Some are deepfays and some are dance promoters and involved in similar vertical activities."

The market here has been the scene of dealer complaints during the past year or so following a boycott by some retailers of locally-based Pan American Record Dist., a 25-year-old operation

founded by Harry and Marshall Frenkel, and based on Pan American's retail operation. Royalco's headquarters here is located in the same general area as Pan American.

Royalco has exclusive distribution west of the Mississippi of United Artists Latin product, Sabor and Tico-Alegre and has seven labels of its own, as well as distribution of 38 brands counting recent additions, Henley said. Royalco is headed by Arnaldo Ramirez, founder of Falcon Records and a pioneer in Chicano music with operations in San Antonio, Los Angeles and McAllen, Tex., described by Henley as the "Nashville" of Latin music and where Royalco records many of its acts.

Since opening the branch here, Royalco has beefed up its staff to five and has started working with booking agencies and dance promoters. A recent concert by Falcon artist Carlos Guzman and another by the Carlos Y Jose duet on Bepo Records are typical of the talent Royalco hopes to present to the Midwest.

Henley sees the whole Midwest opening up for Latin music and said Royalco serves from here the states of Mich., Ill., Wis., and Ind. Much of the Spanish speaking population is widely dispersed, a factor he has been pointing out to rackjobbers such as Lieberman, the Minneapolis-based operation. "There is also the seasonal migrant population that amounts to almost a half-million people moving into these five states."

Agreeing with the Frenkels, who were Royalco distributors for many years, Henley said the Latin wholesaler is capable of supplying merchandising expertise to Anglo retailers finding they have a potential in Latin music. "Our best-seller lists become a Bible for these retailers, who we look to as developing a trust in us not to load them with merchandise that is not going to move. We are not going to ship orders just for the sake of a sale," said Henley, who added that his return policy is less than 10 percent and adequate at that level.

Much of the market here is basically Nortino (Tex-Mex), though Chicago is made up of Cuban, Puerto Rican, South American and Tex-Mex population, probably the most homogeneous Latin population in America, Henley said. Because of the strong Nortino potential, many artists are still regional in appeal, though Royalco is aiming to expand the appeal.

Henley mentioned Henry Zimмерle and Los Pávos Beales as still basically regional acts in Texas as opposed to Cornelio Reyna, who is an internationally popular artist. "It is this kind of marketing information we have to supply retailers," he said.

Royalco has set up here what Henley describes as a "Retailer's Supermarket" where they can come and shop. He also said that retailers and rackjobbers in the Midwest can save freight costs because of the large stocks carried by Royalco.

Billboard Hot Latin LP's Special Survey IN CHICAGO

Rank	Title-Artist, Label & Number (Distributing Label)	Rank	Title-Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ Volver, Volver, CYS 1133	11	YACO MONTE Mi Voz Y Mi Llamas Parano 1101
2	JULIO IGLESAS Re Rebebe, Abasco 10	12	RAFAEL La Llamas Jene, Parano 1115
3	VIRGINIA LOPEZ Volver El Amor, CYS 4075	13	LEO DAN Que Que, CYS 1365
4	SOMNY OZUNA El Internacional, KY Lin 3017	14	SANORO La Llamas, CYS 1383
5	YOLANDA DEL RIO La Hip de Radio, Arcano 2202	15	LOS MUECAS Los Muecas, CYS 1351
6	RODOLFO Sabor, Fuentes 3143	16	YAYO EL INDO El Nuevo Tico, Huger 2001
7	CORNELIO REYNA Correle, C.R. 5031	17	E. GORME Y LOS PANCHOS Amor, CYS 1316
8	JUAN GABRIEL No Tengo Dinero, Arcano 3023	18	LA LUPE Fier Aque, Tico 1306
9	VICTOR TURBI Volver, Volver 6043	19	CARLOS J. BELTRAN Valeros 2, Parano 2004
10	LOS GALLOS Album de Oro, Parano 1093	20	ESTEBAN El Amor Y Tu, Musinas 5029

IN TEXAS

1	ANTONIO AGUILAR Que Guzman Entran, UM 1569	11	FREDIE MARTINEZ Y SU ORQ El Nuevo Rey Tico, FRP 1065
2	VINCENTE FERNANDEZ Vicente Fernandez, CYS 1339	12	JUAN GABRIEL Juan Gabriel, ORL-1204
3	JULIO IGLESAS Re Rebebe, Abasco 10	13	AGUSTINE RAMIREZ & SU ORQ Aguila Neche, ZLP 1046
4	LA FAMILIA Y LITTLE JOE Para La Gente, BBR-1038	14	CORNELIO REYNA Escote Serenamente, BGLP 1084
5	FREDIE MARTINEZ & SU ORQ El Embudo, FRP 1066	15	JOSE ALFREDO Y ALICIA Los Cuates, MMS 1303
6	SUNNY & THE SUNLINERS El Internacional, KI 3017	16	LITTLE JOE & THE LATINAMES La Familia, BSLP 1023
7	LUCHA VILLA Para Morte, MMS 1518	17	MARIO SAUCEDO Mi Linda Esposa, RDM 1163
8	LOS ALEGRES DE TERAN Correle Correas, FRP 4031	18	A. RAMIREZ Y F. MARTINEZ El Geste En Sayo, ZLP 1070
9	IRENE RIVAS Tonto, Cash 1068	19	LOS SUCOS DEL RITMO Chile Tico, Sabor 1011
10	RAMON AYALA Y LOS BRAVOS Pinque, MLP 7029	20	CORNELIO REYNA Lata Andio O Muecas, DD 1565

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Latin Music Latin Scene

NEW YORK

Fiery songstress **La Lape (Tico)** and bandleader **Tito Puente (Tico)** will join forces on stage for the first time in over five years during **Richard Nader's** third Latin Festival at Madison Square Garden here (more details on page 16). A contingent of Caytronics' executives, including **Lee Shapiro** and **Rafael Soto**, are expected to be present for promotion and sales talks. They'll be meeting with Caytronics local distributor Sergio Ballesterio.

Andy Russell and **Marcello's Ballet Espanol** open at the Chateau Madrid here Thursday (10). **Rico** is a native Mexican... Speaking of Mexican music here Joe Coyne, president of Caytronics, said that **Vicente Fernandez** (Caytronics) has broken the Tex-Mex barrier in New York. Coyne stated that **Fernandez' latest LP "Volver Volver"** is receiving "strong" responses locally—something locals have never expected from Mexican-oriented music. **Fernandez** is scheduled for personal appearances here in the near future.

Rico Flores is off to Puerto Rico this week for **Fania Records**. He'll be promoting label product and checking up on **Fania's** publishing activities on the island... **Raphaels** first album in English has been released on **Zafra Records**, distributed by **Parnaso Records**. Arrangements for the LP were done by **Cesar Gentili** and the late **Marty Manning**, with lyrics by **Sid Wayne**... Having recently

filled the 22,000-seat **Estadio Luna Park** in Buenos Aires, **Raphael** will open at the **Rainbow Grill** here Monday (7)... **Parnaso** has also released a single by **Patricio** and an LP by **Argentinian** singer **Jairo**.

Juan Marcello's latest LP is due out soon on **Arcano Records**... **Larry Harlow** and **Junior Gonzalez** are visiting **Puerto Rico** and **Santo Domingo** and promoting "Homy" my" The album itself is scheduled for the **Roberto Clemente Coliseum** and the **Ponce Coliseum** June 15-16... **Cheo Feliciano** is in the middle of an extensive tour of the East Coast. He is stopping in **Boston**, **Philadelphia** and other major cities, as well as here... **Harvey Avenue**, president of the newly created **Mango Records**, tells us that the label has shipped 15,000 pieces of **Eddie Palmieri's** first LP on the label, **Avenue** said that the shipping figure was only locally. **Palmieri** plays the **University of Music**, Monday (7)... **Caytronics** Corp. was pretty successful at this year's **ACE's** awards dinner. Three of their top artists received awards...

Mongo Santamaria is having a "successful" California tour... **Richard Nader** planning a takeover of **Yankee Stadium** for a Latin concert in the future... **The Cheebats** has "Latin Awards Night" scheduled for May 20—tune in next week for details.

Send your Latin news and color to **Billboard**, N.Y. **TIM MELANSON**

MIAMI

Harvey Avenue, president of **Mango records**, predicts that one of the cuts from **Eddie Palmieri's** new LP will equal his "Azucar"... **Bill McHenry**, A&R of **Columbia House**, vacationing in Miami... **Julio Iglesias** (Alhambra) arrived for a 3 day engagement at **Monte marte** and a concert April 29 at **Gusman Philharmonic Hall**. **Ultra Records** hosted a promotion cocktail party to introduce **Iglesias** to the press and radio... In a dramatic departure from custom, **WCMM** kept its regular programming on **Good Friday**. The other Spanish stations said to custom and aired only religious music... **Rolando LeSere** (Musart) is in Miami to promote his new LP "La Salsa de Pelicula" with arrangements by **Tito Puente** and **Charlie Palmieri**. **LeSere** will appear at a local club in June... **Carlos Lico's** new LP on **Musart** has been released locally...

Luis Garde (Eli), one of the best sellers in **PR** and **Miami**, has just completed a **TV** special taped in **PR**.

The **Dade County** government has officially declared **Miami** and areas surrounding it bilingual. The only businesses who won't admit that **Miami** is bilingual are the local radio stations who separate themselves musically. One never hears an American song on the Spanish radio stations and vice versa... With its move from **Opelco** to **North Miami**, **Columbia Records** Sales has discontinued its warehouse operation. All orders will come from **Atlanta**. The sales staff remains, and **Bob Benley**, chief of the outfit, said all warehouse help were placed in other jobs before the move... **Conjunta Universal** (Velvet) LP is breaking in **N.Y.**, and orders are growing.

Tata Ramon (Gema) is currently at **Centro Espanol**... **Johany**

Pacheco (Fania) played a dance here Saturday (5). His new LP is starting to break and the predicted hit will be **Carol Alonso's** "Primo-Ron Cantar"... **Sound Triangle Records** is recording the charranga group **Los Jueves del Hierro**... **Fania Records** has signed an agreement with **RCA France** to have all **Fania** product released in **France**... **Willie Coloso's** new LP on **Fania**, "Lo Mato" is ready and is being touted as his best yet by **Fania's Jerry Manucci**... "Our Latin Thing" the movie featuring the **Fania All-Stars** opens in **Chicago** May 31 and due to popular demand is being brought back to **Miami** May 18... **Tommy Dilevicia** (Inca) plays dances in **Chicago** May 4-6... **WCMM** disk jockey **Tony Rivas** is high on the singing of **Willy Gutierrez** on his last album, and now the news is out that he has been signed to an exclusive contract with **Fania Records**. **ART (ARTURO) KAPPER**

Chi Piracy Eases— But Still Problem

CHICAGO — Bootlegging of Latin tapes, which flooded the market here a year and half ago has leveled off, but still continues to hurt the legitimate small businessman, a spot survey showed.

Many say that because Latin piracy is so predominantly catalog-oriented the bootlegging laws do not cover it.

One of the strongest complaints about bootlegging and counterfeiting came from **Quintan Henley**, general manager, **Fuchs-based Royce International Corp.**, with operations in **Los Angeles** and **Chicago**. The firm is a member of the **Southwest Association of Record Merchandisers (SWARM)**, a group that has led anti-piracy fights.

"We are finding a great increase in counterfeit 8-tracks with our logos copied almost exactly," said **Henley**. **Royaleco** has seven labels of its own (see separate story).

The counterfeit tapes are very hard to detect," said **Henley**, who added that he advises retailers to buy from sources they know as the best guideline for avoiding bogus music.

"We have found many instances where tapes are offered at from \$1.98 to regular \$4.98 and \$5.98 product. Often, the offer is made with the supposition that the sale is cash and in small bills."

Henley said he has gone to the **Consumer Fraud Division of California** because he feels the consumer is the unwilling dupe of the counterfeit and bootleg tape operations. "This is inferior product, not legitimate and sold at an exorbitant price. Some of the tape can ruin players."

However, **Henley** said the fraud officials were not impressed. "They were interested only in matters involving \$5,000 and don't seem to realize that in terms of multiple sales bootlegging is becoming a \$6 million annual operation in this country."

Henley said what he deplores most about the Latin record business is that "There are so many people who make no contribution. I know of a jobber who bragged that he moved 1,500 pieces of product from one end of **Pico Blvd.** to other without ever touch-

ing it. This is what I deplore. At least we (Royaleco) contribute to the business in whatever small way it may seem by having recording studios, promoting talent and marketing product."

"It doesn't make good sense for a small businessman to fool with bootleggers because he can't control only lose his customer, but also the price of the tape," **Andy Cruz**, **La Impulsa Record Shop** said.

He then explained that if a name brand tape is defective, he can return it to the distributor and get his money. But bootleggers only show up every couple months. In the meantime, you have to give the customer what he gives you, back or another tape which may also be defective. Bootleggers sell the stores for \$1.75, and the store will sell the tape for \$2.50. **Colum** pays \$3.75 for **RCA** and **Caytronics** tapes, and sells them for \$6.29. "I would never be able to sell quality tapes if I handled the bootleg merchandise," he noted. He also said that three stores in his area handle bootleg tapes.

Nelson Cruz, co-owner with his brother **La Voz Hispana**, stated his company's position on bootleg tapes: "It's illegal, so we don't do it." He believes that he loses some sales because of lower priced bootleg tapes, but often customers will capitulate when he explains about the lower quality they will be buying.

Vic Parra, distributor for **Fania Records**, believes bootlegging has leveled off because young people have returned to the quality sound product while older people continue to buy by price.

A spokesman for **Multi-National Distributing Co.** offered to put this report in touch with booth tape salesmen. "There are plenty of them around. Sure, it's hurting my business when stores can't pay my product at half cost. As far as legality, they make up stories and it's hard to get at the truth. Stores that deal in bootlegging tapes tell me that they do get satisfaction on defective tapes. He also noted that bootlegging has leveled off, although sometimes there is more activity in this underground market than at other times."

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Management Has Right Ticket 12

By PHIL GELORMINE

NEW YORK—Management III, production and management firm, has generated in excess of \$12 million in its various enterprises since being founded less than 18 months ago, according to president Sid Bernstein and chairman of the board Jerry Weintraub. "Management III is a complete theatrical complex programmed for the 70's," Weintraub said. "It is involved in every area of the industry today—production, management, merchandising, publishing, records and television. We feel in order to properly

represent your multi-talented artist group, you need these divisions require prime concentration."

Currently, Management III is involving in television production. In addition to producing and packaging two specials, starring John Denver for ABC-TV and concluding a deal for six live Denver programs for BBC, broadcast in the U.K. beginning April 29, Bernstein and Weintraub are set to helm a Moody Blues television special. Plans to showcase Gerardo Rivera and Don Imus in television situations are also in process.

Individually involved in promotion before forming Management III in January, 1972, Bernstein produced the early Beatles concerts at Carnegie Hall and Shea Stadium (Billboard, Feb. 3) as well as managing the career of the Young Rascals for nearly seven years. Weintraub, a former concert artist turned promoter, has handled all six of Elvis Presley's concert tours since 1970, besides years booking the Beatles and Blues across the country. Each still promote concerts individually and independently of the Management III banner.

This year they have an exclusive booking agreement with the Chicago Sound. Already lined up are Leon Russell, Jethro Tull, Three Dog Night, Chicago and the Moody Blues for concerts at the 17,000-seat arena. Bernstein pointed out whereas most promoters like Ron Delsner in the east and Bill Graham on the coast are regionally based, Management III promotes attractions nationwide. Management III also shares an active role in the Woodstock Records, RCA-distributed label, in association with Jim Golden and Bill Root. On the film front, the company has recently completed a five-picture deal with Ted Neeley, star of the latest version of "Jesus Christ Superstar."

Included in the Management III stable of talent are New Birth (RCA), self-contained r&b band; Harvey Fuqua (RCA), New Birth producer and artist; Providence (Threshold), vocal and instrumental band; Skylark (Capitol), five men and women vocal and instrumental group; Silverbird (Columbia), Indian family planning the own television series; and Bulldog (MCA), rock band featuring two former Rascals, Dino Dineen and Dean Corish.

PPX Adds Cliff

NEW YORK—Ed Chaplin, president of PPX Enterprises Inc., has just over managed the signing of singer Jimmy Cliff for signing production deals for Cliff with Warner Bros. Records, Canada and EMI for the rest of the world, terminating a former agreement with Island Records.

PPX is presently representing Scepter Records for international licensing and promotion.

alent Nader Sets 20 City Revival Tour

NEW YORK—Richard Nader's Rock and Roll Revival has embarked on a six-week, 20-city tour of the U.S. and Canada. Performing on the tour are such artists as: Little Richard, Bill Haley and the Comets, Chuck Berry, Bo Diddley, Chubby Checker, Danny and the Juniors, the Shirelles, the Coasters, Don and the Belairs, the Five Satins, the Crystals, the Orions, Bobby Comstock's Band, the Dovells, and Brenda Lee.

Dates on the tour include: Boston Garden, Mass., Friday (4), Providence Civic Center, R.I. (5), Buffalo Memorial Auditorium, (6), Springfield Civic Center, Mass. (11), Rochester, N.Y. Memorial, N.Y. (12), Ulica Memorial Auditorium, N.Y. (13), Cobo Hall, Detroit, Mich. (18), Maple Leaf Gardens, Toronto (19), Miami University, Oxford, Ohio (20), Winipeg Arena, Ontario (22), International Amphitheatre, Chicago (26), Omni, Atlanta, Ga. (27), Madison Square Garden, N.Y. (28), June 1, War Memorial, New Haven, Conn. (29), and Broome County Vets. Memorial Arena, Binghamton, N.Y. (3).

Signings

Little Richard has been signed to Greene Mountain Records. The rock 'n' roll veteran, who has been for the label will be titled "In the Middle of the Night." Currently he is the sole performer on the Cinema Associates' rock revival film, "Let the Good Times Roll." The film, which is produced by the ensemble, has signed an exclusive long-term recording contract with Capitol Records. It is currently releasing the release of the group's first album in May. Balmes will be the lead performer.

Following the release of the group's first album in May, Balmes will be the lead performer. Following the release of the group's first album in May, Balmes will be the lead performer. Following the release of the group's first album in May, Balmes will be the lead performer.

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Studio Track

By SAM SUTHERLAND

Toronto continues to bubble with recording activity, and Eastern Sound, one of the city's major recording facilities, has offered another roster of recent sessions with established and fledgling Canadian talent.

General manager Murray Shields has prefaced his comments with a tasty bit of commentary based on recent findings in RPM weekly: Of 36 records listed in MAPL, details 25 were Canadian, of those, seven were recorded at Eastern, which leads Shields to note that roughly 30 percent of that product on the Canadian charts was handled at Eastern.

Apparently, the studio has no intention of seeing that slice diminish. Brian A'Hern continues his production work there, with sessions for Capitol's Anne Murray and through his production work for John Allan Cameron, on Columbia.

John Stewart is another producer with strong ties at Eastern. His work there has included deals with Rose, for Kama Sutra; Side Effects, for MGM; David George for G. A. S.; John Bennett, for B. A. S.; and Greg Miller for Buddah.

Then, producer Doug Taylor has been recording a clutch of artists for Marathon, those being Dianne Leigh, Honey West, Joe Flah, Ben Wadsworth, Joan Viorrisey, Joyce Seamon and Theresa Cleary.

Other Capitol artists have included Richard, produced by Skip Beckwith, and Tommy Graham, producing his own sessions, while Columbia's Myles & Lenny have been in, produced by Mary-Beth Solomon. Paul McCartney, in the sessions with Abrahams Children for Buddah, while Shannon Two Feathers has produced his own sessions for Kanata Records.

Joe Mendelson has been producing his own sessions, while Anne Briceford has been in for Quality Records, working with producer Morty Shuman. Mendelson has been producing sessions with Alabama for Smile, while Harry Hildebrand is recording for Penny for Sweet Plum Records.

Moniker of the week at Eastern goes to Humphrey and The Dumptrucks, produced for United Artists by Allen Shechtman, while Ted Lucas has been working with Jonathan Spence for Westwood.

Two feature films have also provided Eastern with recording duties. "The Long Walk Home" for Pacific Rim Films, while Topaz Films has brought in another feature, "Mahoney's Estate."

During recent months, many industry observers have noted the emergence of the "New South" as a hotbed for creative development. Pointing to artists, producers and smaller, personalized record companies, as well as to the growth of multi-track facilities, those folk felt that the arena often felt in the Big Cities may well be blown away by fresh product from the South.

That remains conjecture. But Atlanta is certainly one city which, like Miami, Mobile, Shreveport, Memphis and others, has witnessed an increase in musical activity. And among Atlanta's studios is The Sound Pit, the 24-track, quadraphonic facility there owned by Michael T. Enterprises, which also controls General Record Corporation.

The Sound Pit obviously takes the New South very seriously; why else would they maintain a 24-track with 32-foot reel-to-reel capability and a separate 16-track room for demo? Add that to top-quality equipment, and a bit of gingerbread in the form of sucanne and jaccuzzi for clients, and it becomes apparent that The Sound Pit anticipates strong growth for the music industry.

Faces on Tour

NEW YORK—The Faces (Warner Bros.) have embarked on major tour of the U.S. to coincide with the release of their new LP. Particulars for the stage show, which include a 50-foot long, reversible stage, a 27-foot wide and a series of blown-up photographs, have cost \$27,000 prior to shipping. The tour starts at Boston, May 1.

Wartoke Expands

NEW YORK — The Wartoke Company, a public representation firm, has expanded its interests to include talent development and production companies, according to newly appointed partner Charles Livingstone Fels, who will head the division. These companies, he may be involved in theatrical, movie and television properties. Wartoke will continue to represent theater, film and recording talent.

Fels, an eight-year veteran of the William Morris Agency, is the president of his own production company, is now in London securing properties.

Harris for Second U.S. Concert Tour

NEW YORK — ABC/Dunhill artist Richard Harris has been scheduled for a second U.S. concert tour in the fall. Sid Marmet Associates, which recently signed Harris to an exclusive management agreement, has arranged over 70 dates for the tour.

Also upcoming for Harris is the release of his latest album on ABC/Dunhill. The LP will be a narration of the best selling book "Jonathan Livingston Seagull," with musical scoring by Terry James.

R 'n' R Show

Adds Victims

NEW YORK—Full Tilt Boogie Productions and Rainbow Multimedia of Ann Arbor staged a rock 'n' roll benefit Sunday (29) at the Full Tilt Boogie Ballroom in Detroit, Mich. According to Michael Crowder of Full Tilt and John Sinclair, Full Tilt will present the proceeds from the benefit will be donated to the victims of a flood in the Monroe area. The event was a benefit for the victims of a flood in the Monroe area. The event was a benefit for the victims of a flood in the Monroe area.

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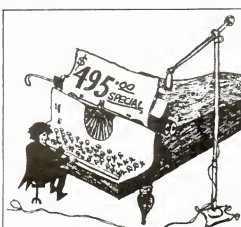
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LOS ANGELES—Is the American hard rock group nearing extinction? The charts and concert trends both seem to indicate the basic U.S. hard rock combo style is on its way out.

2 Rock Tomes Dissect Back-Stage History

Also amusingly informative are Whitcomb's insights into his own experience as a short-lived rock star on tour of the U.S. during the mid-60's British Invasion.

Melodies Ling

But at the same time, American rock tastes seem to be getting mellow and more harmony-oriented. This is where our own artists are now most dynamic and innovative. So if the U.S.-U.K. musical ping-pong theory holds up, we should now be two or three years away from the upcoming invasion of rock's new masters.

concise history of rock in the '50s, Lewis
through tunes from Jerry Lee Lewis,
Chuck Berry, the Shirelles, Frankie For
and, of course, Elvis, the band pro
there is still room for fun in the all to
often serious rock scene. Chuck Vicari
a.k.a. Big Wheelie handles most of the
vocals with able assistance from Caro
(Little Dora) Fleming and Linda (Coo
Justine) Socie, and while nobody in the
group really sounds like the stars of the
past, the visual performance and a
overall goodtime flavor make the inc
of perfect imitation unimportant. High
lights of the show include Dan (Big Ace
Cook's Chuck Berry material complet

The intro was punctuated by Carlos again on flute and Cave, who then Claude "Coffee" Cave's Hammond B-3, chants by "Sweet Lou" Wilson decked out in sash-less caftan, a long, long, long, long, long, long, long on timbales and trombone, a long, long, long passage again by Cave, "Sweet Lou" with very powerful miked conga playing Carlos again on flute and Cave, where, Carlos on flutes playing casually about with music. "Lou" Wilson spotlighted on congas and Carlos breathes his third drumstick on the timbales, the fade for Santiago's drum solo finally a look at "Rig" Wilson, who switches from his usual tenor sax accompaniment on maracas to tenor sax. That was just the intro. **EARL PAIGE**

Melodies Linger on Charts; Instrumentals Show Muscles

No less than five instrumental singles are on the Hot 100 this week, with three more listed in *Bubbling Under*. Exactly one year ago, the chart included only two instrumentals with another *Bubbling Under*.

Edgar Winter's "Frankenstein" is No. 10 with a star at press time and "Hocus Pocus" by Focus is a starred 23. The Hot 100's third starred instrumental is Billy Preston's "Will It Go Round In Circles?" (56). The Mystic Mood Orchestra "Cosmic Sea" is 90 and Martin Mull's parody "Dueling Tubas" came on at 99. The Crusaders are bubbling at 101 with "Don't Let It Get You Down," an extremely promising follow-up to their last two instrumental hits. "Put It Where You Want It" by

—d
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Soul Source

By JULIAN COLEMAN

BEST NEW SINGLE OF THE WEEK:

"NO MATTER WHAT"

G. C. CAMERON
(MOTOWN M1234F)

BEST NEW ALBUM OF THE WEEK:

"CALL ME"

AL GREEN
(RI-XSBL 32077)

The Newport Jazz Festival-Week to be held June 17-24 in Los Angeles, Santa Monica, Watts, UCLA and Hollywood will feature a total of over 200 artists throughout the week-long festival activities. Artists will range in number from piano soloist Cecil Taylor to the 22-piece big band of Louie Bellson. Also featured during the week are singers Carmen McRae, Esther Phillips, Billy Eckstine, Stevie Wonder, Billy Paul, The Staple Singers and Gladys Knight and the Pips.

Gospel singer Alberta Walker was honored by a huge crowd of admirers and colleagues recent in Chicago on her 20th anniversary.

Gathered on the stage were 18 singers who have sung with her famed Caravans during the 20 years of their existence.

HOTLINES:

Jerry Butler, headlining the show at New York's Apollo Theater thru May 16, also appearing Tyrone Davis, Cymande, and Brenda Lee. ... Happening: "This Time Around" by S.O.S.L. ... Musician: ... New G. C. Cameron "No Matter Where," on Motown.

... MCA Records artist Dobie Gray will be at Ebbe's Field in Denver May 13. Gray's single success "Drift Away," already a pop smash continues to pick up more soul believers. Coming single: The Persuasions first album on MCA titled "We Still Ain't Got No Band" ... Denney Greene of Sha Na Na trying the solo route with Bill Withers' Lonely Town, Lonely Street" on Buddah. ... Van Allen's latest single on Lion Records "Love Is All Around Me." ... The Crusaders have signed to appear on NBC's "Midnight Special" TV show 11 ... The Supremes' new Motown single, "Bad Weather," written and produced by Stevie Wonder released in England just 10 days ago, is being played 40 times a day radio Luxembourg but Michael Leslie and the students at Rutgers University, New Brunswick, N.J., want to know what's happening here in the U.S. is somebody sleeping on the job? Their plan is: "Please don't lose this hit." "I Don't Need No Reason." Is the new one from Jr. Walker & the All Stars.

Breakouts:
Chairmen of the Board, "Finders Keepers," (Invicta); "James

Brown, "Think," (Polydor); Intruders, "Till Always Love My Name," (Gamble); Jackie Wilson, "Because of You," (Brunswick); Michael Jackson, "With a Child's Heart," (Motown); Zim Bayless

Church Choir, "Till Make It All Right," (Myrrin); and William Bell, "Love On Borrowed Time," (Stax).
Freddy Harris of Los Angeles reads Soul Source. Do You?



PAUL ANKA (center) flanked by Edwin Hawkins (right) and conductor ... as they run through one of the tunes written by Anka for the Edwin Hawkins Singers' forthcoming Buddha Records album, which will be produced by Anka.

Billboard SPECIAL SURVEY for Week Ending 5/12/73

BEST SELLING Soul Singles

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Week	Last Week	Chart	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, License)
★ 2	10	1	11	FUNKY WOMAN Ore Powers, MCA 124 (Chess/Janis)
★ 1	8	2	11	PILLOW TALK Chris White, RCA 124 (Atlantic)
★ 3	1	3	11	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54252 (Motown) (Sire & New Star Music Label, ASCAP)
★ 4	6	7	11	LEAVING ME The Impressions, Nones 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 5	7	5	11	COSMO GUY Mr. Sittin' Arms 163 (Far Out, Atlantic)
★ 6	1	4	11	I CAN UNDERSTAND IT New York 42 12012 (United-Tracks, BMI)
★ 7	13	6	11	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Betty Wright, 7296 (Gordie 2018 (Motown-Savoy, BMI)
★ 8	16	8	11	MASTERSPEECH Lemmy, 7126 (Atlantic) (Chess Channel, BMI)
★ 9	14	7	11	WITHOUT YOU IN MY LIFE Tina Turner, 4913 (Sire/Atlantic)
★ 10	17	14	11	AKT NO WOMAN (Like the One I've Got) Four Tops, 4239 (Gordie) (Gordie, BMI)
★ 11	16	6	11	ALWAYS Luther Ingram, 300 2119 (Gordie)
★ 12	10	8	11	HALLIE HALL Jackson 5, 1274 (Atlantic) (ASCAP)
★ 13	17	6	11	IT'S HARD TO STOP (Doing Something When It's Good in You) Betty Wright, 7296 (Gordie 2018 (Motown-Savoy, BMI)
★ 14	12	7	11	YESTERDAY I HAD THE BLUES New York 42 12012 (United-Tracks, BMI)
★ 15	27	5	11	ONE LOVE DAY Ore Powers, 54252 (Motown) (Sire & New Star Music Label, ASCAP)
★ 16	19	7	11	ARMED AND EXTREMELY DANGEROUS Four Tops, 4913 (Sire/Atlantic)
★ 17	21	11	11	I'M HAVING WATCHING YOU Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 18	22	5	11	SUPERLY MEETS SHAP New York 42 12012 (United-Tracks, BMI)
★ 19	16	8	11	NEEDING ONE OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, 3506 (Motown-Savoy, BMI)
★ 20	3	9	11	ONE OF A KIND (Love Affair) Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 21	23	7	11	I'M GOING FINE NOW New York 42 12012 (United-Tracks, BMI)
★ 22	28	5	11	NATURAL HIGH Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 23	25	6	11	PEOPLE ARE CHANGING Tina Turner, 4913 (Sire/Atlantic)
★ 24	29	7	11	WELL IT GO ROUNN IN CIRCLES Betty Wright, 7296 (Gordie 2018 (Motown-Savoy, BMI)

Week	Last Week	Chart	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, License)
★ 25	11	11	11	STEP BY STEP Joe Simon, 54252 (Motown) (Sire & New Star Music Label, ASCAP)
★ 26	33	4	11	BREAKAWAY Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 27	40	2	11	COULD SWEETEN A DECLARATION Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 28	34	3	11	BAG IT UP The Persuasions, 80 0915 (Gordie/Atlantic)
★ 29	31	6	11	AM I BLACK ENOUGH FOR YOU Billy Paul, 7296 (Gordie 2018 (Motown-Savoy, BMI)
★ 30	32	6	11	FENCEWALK New York 42 12012 (United-Tracks, BMI)
★ 31	32	6	11	FINDERS KEEPERS Lemmy, 7126 (Atlantic) (Chess Channel, BMI)
★ 32	38	3	11	GET OFF MY MOUNTAIN Dynamite, 160 400 (Gordie) (Gordie, BMI)
★ 33	36	4	11	DON'T LET IT GET YOU DOWN New York 42 12012 (United-Tracks, BMI)
★ 34	35	4	11	HERE'S WHERE LOVE IS New York 42 12012 (United-Tracks, BMI)
★ 35	39	3	11	CAN MAKE IT THROUGH THE DRY (Out On Those Lonely Nights) New York 42 12012 (United-Tracks, BMI)
★ 36	42	2	11	LOVE IS HAPPINESS Lemmy, 7126 (Atlantic) (Chess Channel, BMI)
★ 37	41	3	11	I THINK Lemmy, 7126 (Atlantic) (Chess Channel, BMI)
★ 38	41	3	11	SAI YOU LOVE ME TOO Charles Brown, 42 12012 (United-Tracks, BMI)
★ 39	42	2	11	INSTIGATING (Trouble Making) FOOL New York 42 12012 (United-Tracks, BMI)
★ 40	41	3	11	BROTHERS GONNA WORK IT OUT New York 42 12012 (United-Tracks, BMI)
★ 41	46	2	11	TO MAKE YOU WAIT Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 42	48	2	11	INTERNATIONAL New York 42 12012 (United-Tracks, BMI)
★ 43	45	2	11	DOWN TO EARTH New York 42 12012 (United-Tracks, BMI)
★ 44	45	2	11	WOMAN (That's What It's Gonna Take to Keep Her) New York 42 12012 (United-Tracks, BMI)
★ 45	45	2	11	I'M HAVING WATCHING YOU Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 46	45	2	11	WITH A CHILD'S HEART Michael Jackson, 1218 (Gordie) (Gordie, BMI)
★ 47	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 48	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 49	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 50	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 51	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 52	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 53	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 54	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 55	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 56	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 57	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 58	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 59	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)
★ 60	45	2	11	I GOT TO BE MYSELF The Persuasions, 80 0915 (Gordie/Atlantic)

Week	Last Week	Chart	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, License)
★ 27	4	1	11	SPINNERS MCA 124 (Chess/Janis)
★ 28	1	2	11	MASTERPIECE The Impressions, 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 29	1	3	11	NEITHER ONE OF US Gladys Knight & the Pips, 3506 (Motown-Savoy, BMI)
★ 30	1	4	11	A LETTER TO MYSELF The Impressions, 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 31	1	5	11	THE WORLD IS A Ghetto Mar. United Artists 840 3452 (Atlantic)
★ 32	1	6	11	BIRTH DAY New York 42 12012 (United-Tracks, BMI)
★ 33	1	7	11	PLEASURE The Impressions, 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 34	1	8	11	2ND CRUSADE Cassidy, 160 400 (Gordie) (Gordie, BMI)
★ 35	1	9	11	I'M STILL IN LOVE WITH YOU New York 42 12012 (United-Tracks, BMI)
★ 36	1	10	11	TALKING BOOM Stevie Wonder, 54252 (Motown) (Sire & New Star Music Label, ASCAP)
★ 37	1	11	11	LOVE SINGS THE BELLES Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 38	1	12	11	GREEN IS BLUE New York 42 12012 (United-Tracks, BMI)
★ 39	1	13	11	WHITTSAT-TO-LIVING WORLD New York 42 12012 (United-Tracks, BMI)
★ 40	1	14	11	LIVE The Impressions, 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 41	1	15	11	BACK STORIES Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 42	1	16	11	ACROSS 130th STREET Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 43	1	17	11	LAST DAYS IN TIME Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 44	1	18	11	I'VE GOT SO MUCH TO GIVE New York 42 12012 (United-Tracks, BMI)
★ 45	1	19	11	LIVE AT CANNESVILLE Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 46	1	20	11	UNDERSTANDING Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 47	1	21	11	ROUND 2 Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 48	1	22	11	KEEPER OF THE CASTLE New York 42 12012 (United-Tracks, BMI)
★ 49	1	23	11	SKY DIVE Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 50	1	24	11	THE POWER OF New York 42 12012 (United-Tracks, BMI)

Billboard SPECIAL SURVEY for Week Ending 5/12/73

BEST SELLING Soul LP's

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Week	Last Week	Chart	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, License)
★ 26	24	25	11	360 DEGREES OF BILLY PAUL Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 27	30	5	11	I'M IN LOVE WITH YOU Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 28	26	31	11	SUPERLY Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 29	32	3	11	SKYWRITER Jackson Five, 11252 (Scepter) (Star Children's Inc. / J. Chester, BMI)
★ 30	31	6	11	MR. MRGIC MAN New York 42 12012 (United-Tracks, BMI)
★ 31	36	6	11	MSB Philadelphia 112 42 2046 (Columbia)
★ 32	40	3	11	AFRODISAC New York 42 12012 (United-Tracks, BMI)
★ 33	23	12	11	COMPOSITE TRUTH MCA 124 (Chess/Janis)
★ 34	34	5	11	ONE MAN BAND New York 42 12012 (United-Tracks, BMI)
★ 35	37	5	11	LOVE JAMES Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 36	31	6	11	ALL DIRECTIONS Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 37	44	2	11	NATURAL HIGH Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 38	35	7	11	TROUBLE MAN Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 39	45	2	11	THE JIMIS IN PHILADELPHIA Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 40	47	2	11	MUSIC & ME Michael Jackson, 1218 (Gordie) (Gordie, BMI)
★ 41	25	6	11	LIVING TOGETHER, GROWING Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 42	42	3	11	THE BLACK MOTION PICTURE Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 43	42	3	11	BLACK BROTHERS Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 44	42	3	11	THYNE DREAMS Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 45	42	3	11	THE MRCK Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 46	42	3	11	PREACHER MAN Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 47	42	3	11	KEEP THE QUEEN LAKE-MARTIN Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 48	42	3	11	EDDY WOMAN Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 49	42	3	11	FIRST TIME WE MET Savoy 124 (Atlantic) (Chess Channel, BMI)
★ 50	42	3	11	LIVE Savoy 124 (Atlantic) (Chess Channel, BMI)

BACK ON THE CHARTS TO STAY!

"LA LA SONG" (TC-2022)

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FROM THIS NEW ALBUM



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Country Music

Country Goes to Bat at Ballparks

NASHVILLE—The Music City baseball team, which includes top-billed artists, record companies and sports personalities, will play in at least six major league baseball parks this summer.

In an effort to "expose country music to all baseball fans," the games will be followed by a one-hour country music show, featuring those playing ball and "others who want to take part."

3 Publishers Swell Totals

NASHVILLE—Announcement of the formation of three major publishing firms here was made this week.

Harlan Sanders, formerly associate publisher of the *Country Music* magazine, has formed Willow Fair (BMI) and Willow Green (ASCAP), and a new firm called Willow Green.

Sanders first received attention as a song writer while serving time in a California prison with Glen Sherley. Johnny Cash was instrumental in the release of both men, formed the companies with Cash's blessings.

The other company, Let There Be Music, Inc. was formed by Buzz Casan, entrepreneur, and is geared exclusively for new writers. It will not include any of Casan's own material. Songs from the catalog already have been involved in recordings.

Nashville Scene

The Buddy Lee Agency, now the largest of its kind in the world, keeps on signing country artists. The latest of these are Hal Wayne and Bobbie Roy. Buddy now has close to 80 artists on his roster.

Claude Gray, plagued with misfortune, lost the fan of the engine on his bus while on an East Coast tour. He found it, though, after it smashed through his radiator.

Doyle Holly set for the new LP on Harmony. David Rogers again knocked them out at the Co. Palace in Colorado Springs.

Don Parker, of the Don and Carla team, is recovering from exhaustion, which plagued many of the artists.

Lefty Frizzell set in Bermuda at the end of this month.

Quinnie Acuff and son just back from a Miami Beach vacation.

Deane Davis and the Brass return to Harrah's in Reno over the holidays next December and January.

SCRUGGS' 1ST FILM SCORE

NEW YORK—Earl Scruggs will write the motion picture score for the Robert B. Radnitz film, "Where the Lilies Bloom."

The assignment marks the banjo player's debut as a composer on a complete film score. Previously, Scruggs' "Foggy Mountain Breakdown" had been incorporated into the score for the film, "Bonnie and Clyde."

The Scruggs Review, currently the nation's top-selling review, also performs on the film's soundtrack.

NUDIE BOWS OWN LABEL

LOS ANGELES—Nudie, who creates costumes for the leading recording artists of the world ranging from Elvis Presley to the Grateful Dead and almost every country artist who's ever plunked a guitar, is launching his own record label, Nudie Records. First release was produced by Cliffie Stone and features Nudie playing mandolin with such sidemen as Tex Williams, Smokey Rogers, Roy Latham, Dusty Rhodes, and Joe Carico. Corky Mayberry, veteran country music air personality now with KFOX-AM here, is a partner in the new label.

The album will be called "Nudie and His Mandolin." Shipments to radio stations nationwide should go out within a month.

Nudie has played the mandolin as a hobby for years and as a kid once appeared on stage at the Palace Theater in New York with Eddie Cantor, but got stage fright and didn't play.

Stax Country Group In Expansion Surge

MEMPHIS—Enterprise Records, the country arm of the Stax-Volt empire, has "quietly" put its operation together and now is hitting the market hard with product.

Sailing along for a year with only one artist, O.B. McClinton, the firm has added four new artists and is in the process of signing others.

It has just released a McClinton album and is rushing a new single. It has released singles by Paige O'Brien, a master purchased in Orlando; Dale Yard, a local artist whose session was done totally with the "Memphis country sound" and Roland Eaton, the first of

several masters purchased by Enterprise from Capitol. It was released after reminting. The company also is about to release a record by Roger Hallmark, from Birmingham; is in the process of signing former Capitol artist Weldon Lane, and is about to release an LP by Eddie Bond. Future Bond sessions will be produced by Jerry Chubb of Nashville.

Jerry Seabolt, director of the Enterprise operation, said two more artists are being signed and will be released shortly.

"It's been a matter of setting-up internally," he said, "and getting product ready. The response has been overwhelming."

Edwards Foundation To Benefit From Reunion

HOLLYWOOD—A reunion of the featured artists of Cliffie Stone's "Hometown Jamboree" will take place here at the Palladium May 18, for the benefit of the John Edwards Memorial Foundation.

The show, planned and staged by KMAC, will bring together Ernie Ford, Molly Bee, Merle Travis, Dallas Frazier, Bucky Tibbs, Jane and Jeanie Black, Billy Strangers, Billy Leibert, George Bruns, Jane Davids, Johnny & Jonie Mosby, Wesley & Marily Tuttle, and Harold Hensley.

The John Edwards Memorial Foundation, based at U.C.L.A., is chartered as an educational non-profit corporation, and was established for the purpose of furthering the serious study, recognition and preservation of country music.

"It is our responsibility to see that the Foundation continues its fine work and that takes money," said Bill Ward, KMAC manager. He noted that all those contributing their talents feel the same way.

The entire evening's program will be broadcast by KMAC.

Mountainous Talent Search

COLORADO SPRINGS, Colo.—The second annual KPIX Talent Hunt is underway, with cash prizes, television appearances and other valuable awards.

Winners will compete in the finals at the Pappy Davis Stone Country Music Festival during the third week in June.

In addition to the cash, the ultimate winner will get an appearance on the Bill Anderson TV show, an audition for an appearance on the "Grand Ole Opry," a similar audition for the Bill Goodwin Talent Agency in Nashville, a tour and audition for Buck Owens Enterprises, a chance to perform on stage with Owens, and a week's trip to two, sailing the Caribbean.

Last year's winner, Ronnie Nelson, now has a recording contract with United Artists, a booking agreement with Bill Goodwin, and has made an "Opry" appearance.



BILL FARR, vice president of marketing for Polygram and past president of the Country Music Association, presents a certification of appreciation to New York Mayor Lindsay during the Hon. Phyllis Robinson, New York's Commissioner of Cultural Affairs. Earlier, that Commissioner Robinson, a proclamation had been issued for country music day at city hall.

Col. Acts in Private Showing for Distribs

By BILL WILLIAMS

AMARILLO, Tex.—A Columbia Records promotion here for a distributor evolved from a planned two-hour show into a 5-hour-15-minute production.

CBS, at its own expense, performed at a party for Western Merchandisers, a firm with 26 salesmen in 6 western and midwestern states, in an effort to bring country music home to the distributors.

Headlining the show were Johnny Duncan, Columbia; Charlie Rich, Epic; Terry Lane, Charlie

McCoy and Lloyd Green, all of Monument, distributed by CBS.

Representing the firm were promotion managers Gene Ferguson, Columbia, and Bill Williams, Epic.

Executives from the Dallas branch of the firm and their families also were present. The show was such an overwhelming success that its length was more than doubled.

Western Merchandisers is the largest dealer in country product in that part of the nation, according to Ferguson.

Flemish Publ. Sets 4 Songs

NASHVILLE—Bar Van de Laar, director of Gene Music N.V. in Brussels, Belgium, has placed four songs here with local publishers.

In a swing around the world, Van de Laar has been placing masters, or providing European melodies to be utilized with U.S. lyrics.

Songs placed here were with the Glaser Brothers and with Kermit Goell, and his Great Foreign Songs publishing firm. One of the songs was composed by Paul Severs, a leading singer in Belgium.

Van de Laar, formerly with Luker Productions, was involved in the European release of the Cedarwood song, "Roses for Reno," distributed overseas as "Roses for Sandra," which became a big hit.



COUNTRY SINGER Charlie Rich, currently touring to promote his new Epic single, "Behind Closed Doors," is shown here with John Randolph (right), music director at WAKY Radio, Louisville, one of the first Top 40 stations to go on Charlie's new release.

BUCK OWENS MONTH 1973! A NEW ALBUM!



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SMAS-11036



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ST-11136



ST-485



ST-210



ST-2067



ST-11138



ST-11132



Capitol
Country

Ho Country LP's

 Billboard SPECIAL SURVEY
 For Week Ending 5/12/73

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* Star Performer—LP's registering proportionate upward progress this week

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST
★	9	9	1 MY SECOND ALBUM Donna Evans, RCA 9205 2000 (Flamenco)
2	3	9	2 SEVERAL KINDS OF WOMAN Patty Love, Capitol SP 31156
3	1	11	3 ALONE FROM HEAVEN VIA SATELLITE Lisa Pinnick, RCA 9355 000
5	2	8	4 INTRODUCING Johnny Rodriguez, Mercury SR 63370 (Phonogram)
6	8	8	5 ENTERTAINERS OF THE YEAR Linda Lutz, RCA 9360 000
6	14	14	6 DELIVERANCE Johnny Rodriguez, Mercury SR 63370 (Phonogram)
9	7	7	7 SHE NEEDS SOMEONE TO HOLD HER Linda Lutz, RCA 9360 000
11	6	11	8 LONESOME, DONTY & MEAN Mercury SR 63370 (Phonogram)
15	5	15	9 THE RHYMER AND OTHER FIVE DIMERS Linda Lutz, RCA 9360 000
10	10	10	10 I'VE FOUND SOMEONE OF MY OWN Donna Evans, RCA 9205 2000 (Flamenco)
14	5	14	11 SHE'S GOT TO BE SAINT Ray Charles, Columbia KC 3233
16	8	16	12 THE SESSION Jerry Lee Lewis, Mercury SR 63370 (Phonogram)
13	8	13	13 AMERICA, WHEN LOVE John May, RCA LP 6278
14	12	14	14 LET'S BUILD A WORLD TOGETHER John May, RCA LP 6278
16	6	16	15 BRENDA Brenda Lee, RCA 9355 000
16	7	16	16 KEEP ME IN MIND Linda Lutz, RCA 9360 000
20	8	20	17 SOUL SONG Sam Cooke, RCA 9355 000 (Flamenco)
21	8	21	18 A SWEETER LOVE Brenda Lee, RCA 9355 000
19	17	19	19 SONGS OF LOVE Clayton Kershaw, RCA 9355 000
23	6	23	20 LEGEND OF HANK WILLIAMS IN SONG & STORY Hank Williams, RCA 9355 000
27	4	27	21 SUPERSTICKER Ray Charles, RCA 9355 000 (Flamenco)
25	3	25	22 DANNY'S SONG Donna Evans, RCA 9205 2000 (Flamenco)
26	5	26	23 AFTER YOU/PRIDE'S NOT HARD TO SWALLOW Hank Williams, RCA 9355 000
24	20	24	24 PORT CLARK LAY Donna Evans, RCA 9205 2000 (Flamenco)
25	24	25	25 CHARLIE MCOTY Monument CD 21020 (Columbia)
32	3	32	26 BEHIND CLOSED DOORS Cher, RCA 9355 000 (Arista)
30	4	30	27 MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 9355 000
28	5	28	28 IF A MAN LOVES A WOMAN Linda Lutz, RCA 9360 000
27	6	27	29 FIRST SONGS OF THE FIRST Johnny Rodriguez, RCA 9355 000
39	2	39	30 THE GOSPEL ROAD Johnny Rodriguez, RCA 9355 000
38	44	38	31 HAPPIEST GUY IN THE WHOLE U.S.A. Donna Evans, RCA 9205 2000 (Flamenco)
37	3	37	32 KEEP ON TALKING Donna Evans, RCA 9205 2000 (Flamenco)
34	4	34	33 CATSKIN JOHN/CHAINED Johnny Rodriguez, RCA 9355 000
43	2	43	34 MAC DONTY Columbia KC 3233
22	20	22	35 WILL THE CIRQUE BE UNBROKEN Cher, RCA 9355 000 (Arista)
36	7	36	36 ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Linda Lutz, RCA 9360 000
41	2	41	37 SO MANY WAYS TO THE WORLD STOPPED LOVIN' Edie Arnold, RCA 9355 000
38	13	38	38 DO YOU KNOW WHAT IT'S LIKE TO LONESOME Johnny Rodriguez, RCA 9355 000
★	1	★	39 YOU LAY SO EASY ON MY MIND Brenda Lee, RCA 9355 000
40	25	40	40 SING COUNTRY SYMPHONIES IN E MAJOR Stefan Robinson, Mercury SR 63370 (Phonogram)
★	1	★	41 GOOD TIME CHARLIE Cher, RCA 9355 000 (Arista)
42	25	42	42 THE BILL ANDERSON STORY MCA 24001
43	43	43	43 COUNTRY KEAPERS Mercury SR 63370 (Phonogram)
★	1	★	44 TAKE TIME TO LOVE HER/USE IT ALL ON YOU Ray Charles, RCA 9355 000
★	1	★	45 KIDS SAY THE DARKEST THINGS Johnny Rodriguez, RCA 9355 000

Nashville Scene

Buddy Lee has booked David Rodgers, Penny DeHaven, Bobby G. Rice, the Country Cavaliers and Joe Stampley heavily into military installations. . . . The Stu Phillips TV show, taped in Louisville, had guests such as Jeanette C. Riley, Don Gibson, Webb Pierce and Carl Smith. . . . Johnson and Don Silver staying busy on the club circuit. . . . George Morgan may have an all-time mark going. He's been booked three days a month for the rest of the year at the Long Branch in Wichita, Kan. . . . Larry Pinnick will race from Bowling Green, Ky., where he's appearing nightly, to Nashville to record. . . . Waylon Jennings and the Waylons packed them in at Petersburg, Ill., and Walton, Ky., on successive nights. . . . Songwriter/singer Ramsey Self recovering in a Nashville hospital from a broken leg and lacerations suffered in a wreck.

Viko Pettitieri, the "Grand old man of the Grand Ole Opry" is hospitalized again at Memorial in Nashville. . . . Don Gibson has filmed the Porter Wagoner Show for the Nashville market. . . . Drake stays busy as usual. He dashed to Atlanta for a Tommy Roe session, then to his own studio, Petal Place, to produce Rayburn Anthony and then performed a number of commercial spots. . . . Turner and his Nashville Tower, also at Drake's studio. . . . Columbia's Tanya Tucker broke all records at the Hitting Post in Fountain, Colo. . . . Larry Butler is back on the road. . . . The Carter Family. The one he did with Maybelle Carter is the talk of the industry. . . . Tommy Cash made a guest appearance on the Johnny Bench TV show in Cincinnati. . . .

Charley Pride, after a 6 week vacation, has recorded again, is back on the road. With him are Johnny Russell, Alex Houslow and Elaine and Don Williams. . . . WMTS in Murfreesboro, Tenn., celebrates its 20th anniversary with a big country push. . . . Port Worth now has two Bill Mackes.

Minnie Pearl and husband itchy Cannon were guests at the White House, Minn., one of the greatest human beings ever gifted to all of us, will do a telethon for the National Safety Council May 27th with Ray Clark, Sammy Davis Jr., and the Sound Generation. She also will address the American Optometric Association in San Francisco June 21st.

Working with Continental Attractions of Weisbaden, Germany, Buddy Lee, Jerry Rivers has set up a 25-day European tour for Tanya Tucker and the Tomcats, including England, Germany, Greece and Turkey, next October. . . . Ruby Wright signs her autobiography with her mother, Kitty Wells, on Kitty's next single, said by those at the session to be the best she's ever done. Watch for it. . . .

Busy Mary Reeves Davis went to a CMA board meeting New York attended to business in Amsterdam, Holland, went to the Wembley festival in London, and returned to produce for her Shannon label. She also set Shannon releases for Europe, the first of which is the Wilma Burgess single. She also signed George Kest, formerly with Mercury, to her label. He will be produced by Bud Logan. . . .

The body of Mary Ruth, secretary Mary Margaret Wright found near Nashville where she had been murdered. She worked for Columbia Records and, more recently, for AFTRA. . . . Texas Bill Strength will active with radio and television in the Minneapolis area, has signed with Blue Star Records, joining Margie Bowes, George Riddle, Jimmie Skinner and Arthur Thomas. . . . Combine Music, headed by Bud Beckham, has hired Tim Wiperman as a songwriter.

ARTIST BATSELL MOORE, left, gives ASCAP's Ed Shea one of the reproductions of the Grand Ole Opry House, now a storm of controversy in Nashville.

Closed-Circuit Country Concert to Be Cabled

NASHVILLE—Shirley Enterprises of New York, a closed-circuit television production company with franchises in Pennsylvania, will telecast a closed-circuit live production from the stage of the Grand Ole Opry House here next week.

This historic first will involve seven leading artists, all set up by

Jimmie Skinner Back

CINCINNATI—Jimmie Skinner, veteran ckw artist and songwriter, is back in action after an extended layoff due to illness. He is currently playing one-nighters in the Ohio, Kentucky and Tennessee areas to plug his new album, "Requestfully Yours," which he cut recently at Rusty Young's Jewel Recording Studios here. Deck is on Ed Bosken's QCA Records label. Skinner formerly operated the leading retail country music record outlet here.

MUSIC CITY CELEBRITY PRO-TOURNEY HOMELESS

NASHVILLE—As of now, the Music City Pro-Celebrity golf tournament, slated for October, has no home.

However, officials of the tournament said several offers had been received from private sources in the area to take over the tournament, abdicated for the time being by Crockett Springs golf club. The tournament was held there last year.

Some members of the committee are known to be leaning to Harpeth Hills, a municipal course which housed the tournament for a number of years.

The tournament is held in conjunction with the Birthday Celebration of the "Grand Ole Opry," and is sponsored jointly by the Country Music Association, the Junior Chamber of Commerce and the Nashville Tennessee.



Producer Buddy Killen, left, Warner Brothers artist Doug Karshaw, and co-producer Chips Morgan have it up little at a session at Nashville. Kershaw was completing an LP in Nashville, due for quick release.

DAVID ROGERS

1ST ATLANTIC RECORD

Just Thank Me

ATLANTIC #2957

Is A Smash!



PUBLISHED BY:
TREE INTERNATIONAL

WRITTEN BY:
JIMMY STEWART AND DOUG ASHDOWN

BOOKINGS:



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Billboard

Billboard SPECIAL SURVEY for Week Ending 5/12/73

Hot Country Singles

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* STAR Performer—Singles registering greatest proportionate upward progress this week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST Label & Number (Dist. Label) (Publisher) (Compos.)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST Label & Number (Dist. Label) (Publisher) (Compos.)
★	3	13	COME LIVE WITH ME Ray Clark, Del 1248 (Gannett) (Sheila B. Rogers, BMI)	★	45	5	HIDE ME DOWN EAST Bobby Bare, RCA 74-0518 (Shaw-Notaro, BMI)
2	1	14	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10952 (Columbia) (Sheila B. Rogers, BMI)	39	39	8	WORKIN' ON A FEELIN' Tommy Cash, Epic 5-10954 (Columbia) (Chris, BMI)
3	4	10	THE EMPIRE ARMS IN THE WORLD Bobby Vinton, Capitol 3352 (Sheila B. Rogers, BMI)	★	44	4	TOO MUCH MONEY BUSINESS Taddy Nicks, Columbia 4-45427 (Epic, BMI)
★	8	8	WHAT'S YOUR MAMA'S NAME? Terry Tyler, Columbia 4-45779 (Main/Barrett, BMI)	★	46	4	CHILDREN Johnny Cash, Columbia 4-45786 (Lewy, BMI)
5	6	13	NORODY WINS Brooks Lee, RCA 45003 (Gannett, BMI)	★	49	4	DRIVING WINE SPO-DEE O'DEE Jerry Lee Lewis, Mercury 73224 (Phonogram) (MCA, ASCAP)
6	11	11	WHAT MY WOMAN CAN'T DO George Jones, Epic 5-10953 (Columbia) (Main/Alper, BMI)	★	47	3	SOUTHERN LOVING Jim Ed Brown, RCA 74-0728 (Epic/Sage, BMI)
★	9	11	WALKING PIECE OF HEAVEN Marty Robbins, RCA 48012 (Mercury, BMI)	★	44	37	DAISY MAY (And Daisy May Not) Lynn Lane, Monument 1243 (Columbia) (Cape May Records, BMI)
★	11	7	DARY'S GONE Donny Smith, RCA 40027 (Twitty Bell, BMI)	★	57	2	RAVISHING RUBY Lynn F. Post, Mercury 73377 (Phonogram) (Philadel, BMI)
9	2	12	IF YOU CAN LIVE WITH IT Bill Anderson, MCA 40054 (Station, BMI)	46	50	3	JUST THANK ME David Rogers, Atlantic 45-2957 (Tree, BMI)
10	5	13	SUPERMAN Sonny Fargy, Del 12488 (Gannett) (Tree, BMI)	47	43	10	CRYING OVER YOU Dwain Lee, RCA 74-0732 (Mercury, ASCAP)
★	14	9	GOOD NEWS Jody Miller, Epic 5-10950 (Columbia) (Alper, BMI)	★	—	1	DON'T FIGHT THE FEELINGS OF LOVE Charlie Price, RCA 74-0542 (Gannett, BMI)
★	18	7	YOU ALWAYS COME BACK (To Hurling Me) Johnny Rodriguez, Mercury 73338 (Phonogram) (Halsall, BMI)	★	55	3	FOOL/STAMMOLLER BLUES Chris Bailey, RCA 74-0733 (Chappell, ASCAP/Blackwood/ Country Road, BMI)
★	16	8	BRING IT ON HOME (To Your Woman) Joe Stampley, Del 12482 (Gannett) (Gannett/Alper, BMI)	★	58	3	THANK YOU FOR BEING YOU Mel Tillis, MCA 45052 (Harmon/Sage, BMI)
★	20	7	SATIN SHEETS Joanne Braxton, RCA 48015 (Chapman, BMI)	51	53	3	LOVING YOU Tommy Cash, Capitol 3352 (Epic, BMI)
★	15	11	SAY WHEN Steve Trosk, Del 12488 (Gannett) (Gannett/Alper, BMI)	52	52	3	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence, Del 45383 (Phyllis, ASCAP)
★	19	9	WALK SOFTLY ON THE BRIDGES Mel Stottle, Warner Bros. 906 (Blue Card/100 & Range, BMI)	53	54	5	THE FOOL I'VE BEEN TODAY Jack Greene, RCA 48015 (Gannett, SECAC)
17	13	14	A SHOULDER TO CRY ON Charley Pride, RCA 74-0584 (Blue Book, BMI)	★	64	2	COME EARLY MORNING Joe Williams, Del 12488 (Gannett, BMI)
★	24	6	KIDS SAY THE DARKEST THINGS Tammy Wynette, Epic 5-10960 (Columbia) (Alper, BMI)	55	51	5	TRUE LOVE Red Siegel, Capitol 2562 (Chappell, ASCAP)
★	22	7	AIN'T IT AMAZING, GRACE Ruth Brown, Capitol 3351 (Mercury, BMI)	★	73	2	YOU GIVE ME YOU Bobby C. King, Monogram Country 68-0387 (Chapman, BMI)
20	12	13	YOU CAN HAVE HER Waylon Jennings, RCA 74-0585 (Blue City/Harmon, BMI)	57	59	4	LIGHTENING THE LOAD Porter Wagoner, RCA 74-0573 (Shaw-Notaro, BMI)
21	10	14	I LOVE YOU MORE AND MORE EVERYDAY Sonny Jaxon, Columbia 4-45270 (Epic Robertson, ASCAP)	58	63	3	JUST WHAT I'VE BEEN LOOKING FOR Dottie West, RCA 74-0593 (Gannett & Galt, BMI)
★	28	7	YOU'VE GOT ME (Right Where You Want Me) Bobby Bare, RCA 74-0519 (Shaw-Notaro, BMI)	59	62	3	BETWEEN ME & BLUE Felix Bryant, MCA 45043 (Gannett, ASCAP)
★	27	9	HONKY TONK WINE Waylon Jennings, MCA 40013 (Tree, BMI)	★	69	2	THE LONGEST LONGSOME Pete Dinklage, RCA 74-0522 (Gannett/Alper, BMI)
★	31	6	CHEATING GAME Sonny Jaxon, Capitol 2619 (Blue Book, BMI)	★	72	2	DON'T Sandy Pong, Columbia 4-45428 (Epic Proby, BMI)
25	25	12	AFTER YOU Don Williams, P. MCA 1408 (Shaw-Notaro, BMI)	★	67	2	HERE COMES THE WORLD AGAIN Johnny Cash, RCA 74-0513 (Shaw-Notaro, BMI)
★	33	6	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Johnny Carson, ABC 13357 (Gannett & Brown, BMI)	63	65	5	CIRCLE ME Joe Maitino, Junes 7205 (Monogram, ASCAP)
★	30	7	SWEET COUNTRY WOMAN Johnny Carson, Columbia 4-45438 (Chappell, ASCAP)	64	68	1	I KNEW JESUS (Before He Was A Star) Glen Campbell, Capitol 2548 (Epic, ASCAP)
28	21	11	KEEP ON TRUCKIN' Dove Doolittle, Mercury 73387 (Phonogram, BMI)	★	—	1	CHARLIE Lampert & the Glass Brothers, MCA 14518 (Epic Halsall, BMI)
29	12	12	SOMETHING ABOUT YOU I LOVE Johnny Carson, Epic 5-10947 (Columbia) (Lick & Sullivan, ASCAP)	66	68	3	A SONG FOR EVERYONE Ray Galt, Del 12458 (Gannett) (Blue Echo, ASCAP)
★	30	26	ORANGE BLOSSOM SPECIAL Charlie McCall, Monument 8046 (Columbia) (MCA, ASCAP)	★	—	1	NAIN MAKIN' BARK OF MIRE Roy Dourson, Mercury 73376 (Blue Card/100 & Range, BMI)
31	32	8	CHAINED Johnny Carson, RCA 74-0584 (Blue City/Harmon, BMI)	68	70	3	THINGS ARE KINDA SLOW AT THE HOUSE Earl Richards, Ace of Hearts 0463 (Mercury, BMI)
★	38	4	SEND ME NO ROSES Sonny Jaxon, Del 12455 (Gannett) (Blue Book, BMI)	★	—	1	KEEP OUT OF MY DREAMS Dorothy Bennett, Capitol 2648 (Shaw-Notaro, BMI)
33	35	12	DAVEY A DAY Jed Shum, MCA 1483 (Country/Every Little Thing, ASCAP)	70	56	6	THAT'S A WHOLE LOTTA LOVIN' Sonny Jaxon, RCA 48012 (Tree, BMI)
34	36	6	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Alper, BMI)	★	—	1	CALIFORNIA WOMAN Sonny Jaxon, RCA 74-0534 (Chapman, BMI)
★	40	5	SOUND OF GOODBYE/TO THE SONG NORODY SINGS Jody Miller, RCA 40027 (4 Star, BMI/4 Star, BMI)	★	—	1	YOUR SIDE OF THE BED Mac Davis, Columbia 4-45429 (Screen Gems/Columbia/ Chapman, BMI)
★	41	6	WHY ME Joe Maitino, Monument 8571 (Columbia) (Halsall, BMI)	73	74	2	THIS AIN'T NO GOOD DAY FOR LEAVING Kenny Rogers, MCA 14517 (Blue Card, BMI)
★	42	4	GIVE A LITTLE, TAKE A LITTLE Sonny Jaxon, Columbia 4-45270 (Gannett, BMI)	★	—	1	THE GREAT FILLING STATION HOLD UP Joe Belford, Dinklage 4348 (Galt There Be Music, ASCAP)
				75	75	2	ANOTHER WAY TO SAY GOODBYE Roy Dourson, United Artists 265, 12 Star, BMI)

MAY 12, 1973, BILLBOARD

Classical Music

CLASSICOMMENT

Philips: The Shortest Way to Success Is a 'Straight' Line

By IS HOROWITZ

The straight classical road is no narrow path to success for Philips Records, whose move to a position of increasing strength has yet to be sidetracked by overt steps by the crossover, MCA, market. The label is not about to join the "greatest hits" parade or adopt any similar merchandising ploy in the predictable future, according to M. Scott Mamps, A&R chief.

Apparently none is necessary. Since its switch to an all-symphonic policy four years ago, Philips has enjoyed a dynamic growth pattern. Last year, for instance, its volume increased by 50 percent over that of 1971. Miss Mamps noted.

"We plan to move heavier into opera," she said, and the company

will continue to pursue its goal of issuing all or most of the works of Berlioz and Mozart.

Tape also figures importantly in the label's plans. This week Philips will debut its first imported 8-track cartridges, with eight packages slated for the initial release. Popular classical repertoire will be featured, including the "Emperor Concerto" with Claudio Arrau, Vladimir's "Four Seasons" with 1 Music, and other cartridges offering selections by Bach, Beethoven, Gerwin and Johann Strauss. The cartridge imports list at \$6.95.

As developer of the cassette, Philips will naturally continue to plug that tape configuration. Of the company's average annual re-

lease of 70 albums, about half are also made available on imported cassette. Much recent tape are released through Ampex.

New Entry

A new entry in the label's Mozart program is a first complete recording of the opera "Die Garten der Liebe," written when the composer was 18. It moves out to the field this week. A "Don Giovanni" in preparation, the early symphonies are being recorded by Neville Marriner, and the last four symphonies, conducted by Colin Davis, are due out before the end of the year. The Quartetto Italiano is deep into an integral edition of the string quartets. All of Mozart's wind music has been recorded by the label, and Philips hopes to have its Mozart project 90 percent completed by the end of 1974, Miss Mamps said.

Philips' recorded exploration of the early opera of Verdi, already launched with the earlier releases of "L'Enchanted" and "Aida," will be expanded this summer with a recording of "Un Giorno di Re." During the next few years the Dutch-based company plans to record one additional early Verdi opera annually.

Much of the label's Berlioz project with Colin Davis has already seen release, but major additions, including a complete "Damnation de Faust" in the fall, are now on the planning boards. "L'Enchanted du Christ" and "Harold in Italy" are yet to come.

The Berlioz series has won Philips some of its biggest sales. The "Te Deum" has moved some 25,000 copies since its release in 1970. Miss Mamps noted that more than 15,000 sets of the Grammy-winning "Benvenuto Cellini" have been sold since last October.

Musicians Act Vs. Runaway Productions

Continued from page 1

those charged are: Julius Baker, Harold Fierman, Anton Janda, Eric Leinhardt, Eugene List, George Meister, Julius Rudel, Sir Thomas Schippers and Alfred Wallenstein.

Although the AFM international refused to comment on the allegations, it did confirm that it was carefully studying complaints made by ICSOM, the official conference of the AFM which represents 37 orchestras in the U.S., Canada and Hawaii. The move to bring charges against those principals who record overseas without permission first surfaced during ICSOM's annual meeting, held last year in Montreal. Subsequently, in January, charges were sent by the ICSOM to the AFM on a dozen individuals whom it felt was violating AFM rules (Article 24, Section 6A). The names were chosen from a sampling of those whom it figured in recent releases.

Pressure on Labels
"Our prime objective in doing this is to alert the record companies and to tell them that this is a very serious situation which we cannot just shake in record. We want them to recognize that we are fair share in accepting... The labels must be made to understand that they have a responsibility to the organization and the American recording concept," the source said. "It is not our intention in the least to penalize or harass the performer, he emphasized."

"We have sought to get a re-

cordings guarantee with the labels through contractual means. But this has failed. Our recording rates have increased very slowly in comparison to our concert appearances. At one point, recording rates were much higher. Now both concert and recording rates are comparable. This year we would like to get a commitment from the labels for us to record more orchestral works in the U.S.," he said. The recording contract between the symphony orchestras and the labels expires at the end of July.

The complaints wind up with AFM's international executive board, which decides on the merits of each case individually after responses from the principals charged.

Dutch Dealers in Japan Meeting Favor Classical

By HIDEO EGUCHI

TOKYO—Dutch record dealers are far more interested in the possibilities of selling classical albums which have been recorded in Japan rather than Japanese popular hit singles. This was revealed at a meeting of 16 members of the Netherlands Association of Record Retailers that was held here recently on the Japanese music record-tape production and sales situation by Nippon Columbia Co., Ltd.

The Dutch dealers' classical tastes range from "evergreens" like Beethoven's piano sonatas as recorded by the brilliant Sonoda to Japan's contemporary music such as "The World of Shiro Miyagi" which was recorded to their liking of the albums available from Nippon Columbia's export catalog.

At the "musical" seminar, which Billboard attended as observer, the visiting Dutch group also appreciated Hiroyuki Iwaki conducting the NHK Symphony Orchestra of Japanese broadcasting fame in a stereo recording of Beethoven's "Pastoral" No. 6. The complete set of nine symphonies will be manufactured shortly in the U.S. by Vox Productions, Inc. from Nippon Columbia's master recordings, according to Shigeru Watanabe, general manager—planning of the Japanese company's record division.

On the other hand, reaction among the Netherlands record retailers were mixed over Nippon Columbia's "Three hits in a row"—1. "Onna no Mimi" (Woman's Way) by Shiro Miya and the Pinka Trio, 2. "Kasari" (Applause) by Naomi Chikari, and 3. "Garage" by Naomasa and "Rebels of the Student's Quarter" by Garo. All of the Dutch listeners favored the runner-up over the No. 1 Japanese pop hit song, which has sold some 3 million copies to date. One dealer said that he would be interested in selling "Onna no Mimi" if it had Dutch lyrics. Another said that the canonic-like "Kasari" could win top honors at San Remo.

(Continued on page 32)

Billboard SPECIAL SURVEY for Week Ending 5/12/73

BEST SELLING Classical LP's

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This Week	Artist, Label & Number
1	MAHLER: 8th SYMPHONY Chicago Symphony Chorus, (Sofia), London OSA 1295
2	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Nonesuch 71248 (Elektra)
3	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Johannes Brahms, Nonesuch 71254 (Elektra)
4	SAN FRANCISCO SYMPHONY ORCHESTRA (Orchestra) BERNSTEIN: Symphonic Overture From West Side Story RUGG: Three Pieces for Blues Band & Orchestra SOSOL, SCHWAB, WABO DEG 2530 305 (Polygram)
5	TRANS ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH Walter Carlos-Benjamin Franklin, Columbia MS 7194
6	BACH: BRONKHORST CONCERT Telefonken Harmonicon Court, Musicae SANI 9459/60 A
7	THE RED BACK BOWL Scott Joplin (Schuller) Angel 5 36060 (Capitol)
8	BEETHOVEN: SYMPHONY #9 London Symphony Chorus, (Sofia), London ESP 8
9	SONATINOS, VOL. 1: A SPICE OYSTERS MGM. SE 17 13
10	HANDEL: WATER MUSIC Leppard, Philips 6500/047 (Phonogram)
11	ROMEO & JULIET Berlioz/Tchaikovsky/Prokofiev (DGMA) DEG 2530 308
12	VERDI: ATILIA Royal Philharmonic (Gardell), Philips 6700 56
13	MARILYN HORNE: SINGS ROSSINI London OSA 12605
14	SAN FRANCISCO SYMPHONY ORCHESTRA Sergei Prokofiev, (Sofia)
15	HOLST: THE PLANETS Boston Symphony (Steinberg), OGG 2530102 (Polygram)
16	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London OSA 6734
17	THE SEA HAWK Belton Philharmonic Orchestra in London (Gardell), RCA LSC 3330
18	STRAUSS: ALSO SPRACH ZAMATUSTRA Los Angeles Philharmonic (Mehta), London OSA 6609
19	A CLOCKWORK ORANGE Soundtrack, Warner Bros. BS 2573
20	DELUS: VILLAGE ROMEO & JULIET Angel BRX 3718
21	SHOSTAKOVICH SYMPHONY NO. 15 (Walton Shostakovich), Melodisc Angel SR 02213 (Capitol)
22	BEETHOVEN #9 Van Kesteren, OGG 2720013 (Polygram)
23	SEIZL CONDUCTS MOZART G. Seizl & Cleveland Chorus, (Columbia) MG 30168
24	JULIAN AND JOHN Brian and Williams, RCA LSC 2357
25	TEBALDI IN CONCERT Renda Tebaldi, London OSA 76303
26	LADY CAROLINE LAMB Soundtrack, Angel 5 36946 (Capitol)
27	HOROWITZ PLAYS SCHUBERT Columbia M 31559
28	GERSHWIN: Rhapsody in Blue (Berenside) Columbia Symphonic, Columbia MS 6051
29	SONGS BY STEPHEN FOSTER Nonesuch 71261 (Elektra)
30	ARNA BOLDEN Brently Sir, ABC AS 30015/4
31	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
32	SUBERLITZ PLAYS CHOPIN Columbia M 30643
33	MORE VIRTUOSO GUITAR John Williams, Columbia M 6339
34	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
35	PAGANINI: VIOLIN CONCERTO #3 Henry Szeryng, Philips 6500 175 (Phonogram)
36	SIBELIUS: FINLANDIA Sir John Barrowland, Seraphim S 60208 (Capitol)
37	VICTORIA DE LOS ANGELES Songs of the Avebury, Angel 36957
38	BERNSTEIN: MASS Columbia M 231008
39	ARNA BOLDEN Nana Calas, Angel 5 36929 (Capitol)
40	LE SANC DU PRINTEMPS (Stravinsky) Boston Symphony Chorus, M. Thomas, OGG 2530252 (Polygram)

"I THINK DEMETRIS TAPP'S 'I'M MISSING YOU' IS A GREAT RECORD."

Sunny James



ABC RECORDS
#11362

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order
			TITLE, ARTIST Label & (Distrib. Outlet) (Publisher, Licensee)
1	2	5	DANIEL Eric Burdon, MCA 40045 (James, BMI)
2	3	10	OUT OF THE QUESTION Gibert O'Sullivan, WMAM 3629 (London, NRAM, ASCAP)
3	1	8	YOU ARE SUNSHINE OF MY LIFE Steve Winwood, Tamla 34222 (Monroe) (Green & Van Stone/Black Ball, BMI)
4	4	7	THE RIGHT THING TO DO Cory Green, Atlantic 43542 (Quackenbush, ASCAP)
5	6	8	AND I LOVE YOU SO Perry Como, RCA 74 9595 (Toschak, BMI)
6	11	5	IT TOOK TIME A LONG, LONG TIME Linda Gray, Big Top 3855 (Horn, ASCAP)
7	8	10	WILDFLOWERS Suzanne, Capitol 3511 (Ebbett, BMI)
8	13	1	THE YELLOW RIBBON ROUND THE OLD OAK TREE Dew, Bell 43318 (For, BMI, AMT)
9	10	7	THINKING OF YOU Huggins & Huggins, Columbia 4 45815 (Sengstacke, ASCAP)
10	30	3	MY LOVE Paul McCartney & Wings, Apple 3841 (McCartney/ATV, BMI)
11	16	5	I'M DOING FINE New York City, Chess 76 0113 (RCA) (Magley, Blue, BMI)
12	14	9	DRIFT AWAY Doris Day, Decca 33057 (Decca, ASCAP)

Tape/Audio/Video

TEAC Mass Buyer Focus; Domestic Production Increase

By BOB KIRSCH

LOS ANGELES—TEAC Corp. of America is moving further into mass merchandising and independent retail outlets as well as the audiophile dealers they are closely identified with, expanding their cassette line to help broaden their retail base, planning a broadening of stereo-to-stereo promotion and expanding sales training.

In addition, the firm will also move more deeply into U.S. production and will expand advertising to reach women's magazine and more consumer oriented media, including television.

"We are already in a number of outlets besides the audiophile store," said vice president and general manager George DeKado, "but we want to further broaden our base. To get the volume we want, we need 3,000 to 4,000 outlets. There are about 3,500 audiophile dealers in the nation and of those about 2,700 are acceptable to any manufacturer. This means we have to go to other outlets."

"The dealer who goes into hardware has to make a commitment," DeKado added. "It takes a guy willing to make an investment for display material and backup stock and a guy willing to learn. We have a sales training program where we will show him how to set up a demonstration, how to approach a customer and what to look for in the way of feedback. For example, we display one of our cassettes and one of our reel-to-reel tapes together to show the customer to tell which is playing. Selling cassette decks in this way we're really selling against ourselves."

"We have a broad training program," DeKado continued, "be-

cause we are dealing in a specialized area. It takes some selling to move product starting at around \$250. We send out a TEAC Tech

Talk' bulletin, go over features in layman's terms and set up seminars in various cities. The rep sets up a

(Continued on page 40)



JULIAN MORRIS, executive director of Automotive Parts & Accessories Assn., draws first capsule in speed drawing for the 5th annual show at McCormick Place, Chicago, to be held October 22-24. Standing next to him are, from left: Rhonda Gora, Edith Raines, Dora Schelz, and Karen Himm. The show is about 12 percent ahead of last year's exhibitor registration; 452 exhibitors will occupy 1,052 booths.

Irish Bows TV Tape; Zigman Blasts Discounts

By RADCLIFFE JOE

NEW YORK—Irish Magnetic Recording Tape will have its first blank loaded videocassette in 30- and 60-min. lengths at the upcoming June Consumer Electronics Show along with an Irish 3-Pak and a new 40-min. blank cassette. But Sol Zigman, president, said price cutting in blank tape has kept

Irish from releasing more new products.

"If blank loaded tape prices are not stabilized," said Zigman, "the very life of the industry will be threatened."

The Long Island based firm will also show a 4-inch open reel video product that holds 30 min-

utes of tape on a five-inch reel.

According to Zigman, the videocassette product to be shown will be designed for use in the 30- and 60-min. U-Matic videocassette machine, and will initially use chromium dioxide tape. "However," he added, "the use of chrome will be but a temporary measure, and we will eventually move to a cobalt doped iron oxide product which we believe is better suited to the industry's needs."

Also planned for release at the Summer CES is a new Irish 3-Pak. This product is three 261 Professional Series C-60 cassettes in a plastic bag, that will be sold for less than \$1 to the distributor.

Another new Irish product that will be debuted at the show is a 40-minute cassette. "This," according to Zigman, "will replace the firm's C-30 cassette, which outside of educational applications, was largely unused for some time."

Irish will beef up and re-introduce its 4-pak blank cassette and 8-track cartridge line, which was introduced last year, and, according to Zigman, has since found much favor among the buying public.

The 4-pak features either four cassettes or 8-track cartridges in a plastic storage case designed to hold twice that amount. According to Zigman, this item has been a big seller in most discount houses

and mass merchandising retail outlets.

With the exception of the C-40 cassette, Irish will not release any new cassette or 8-track products, and Zigman blames the softness of the market, created by a number of price cutting firms, on his decision to withhold new product. Zigman also predicted that unless blank loaded tape prices are stabilized, the very life of the industry would be threatened.

(Continued on page 39)

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5 ITA Groups Key Standards

TUCSON—Five International Tape Assn. (ITA) committees will meet in Chicago May 8-11 to attempt to coordinate industry standards in setting voluntary minimum standards for software and hardware.

Meeting will be the Audio Cassette Interface Committee chaired by Ed Hanson of North American Philips Corp.; (8); the Audio 8-track Hardware Interface Committee chaired by Bill Huber of Motorola Automotive Products; (9); Audio Duplicating Committee chaired by Ed Sharon of Columbia Records; (10); the Audio 8-track and Audio Cassette Interface (Software) Committee chaired by Don McCoy of Ampex Music Div.; (10); and the Committee Video Tape chaired by Arthur Anderson of Washburn Tape (11).

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Self-Adjusting Tape Folder

PITTSBURGH—Amerola Products Corp. has developed a self-adjusting record or tape folder that can hold anywhere from one to 75 records or tapes without sagging.

The unit, which opens automatically as tapes and records are in-

serted, is designed either for table or desk top use, and is available in two sizes and a variety of colors, ranging from black & white, through beige, red, avocado and grey.

The "Folder-Holder" is available. (Continued on page 40)

Audiovox in-Dash Car Stereo Push

NEW YORK—The Audiovox Corp. is gearing for what it expects to be a booming year for the sales of in-dash automotive tape player/radio combinations.

The planned Audiovox thrust into the in-dash, auto sound tape

player/radio market, is being triggered by industry projections that some \$42 million worth of cassette hardware, and between \$180 and \$200 million worth of 8-track hardware will be sold in this country at the retail level during 1973.

According to Marty Novick, vice president of sales for Audiovox, his company anticipates that in-dash installations of 8-track and cassette equipment with AM/FM radios will account for more than half of the projected sales growth.

Novick added that in-dash automotive stereo sound is already affecting the automotive sound market even more than FM affected AM at its inception.

The Audiovox executive continues, "We at Audiovox are prepared for this in-dash auto sound boom by having available what we believe to be today's most comprehensive line of tape player/car radio combinations for in-dash installation."

The new Audiovox automotive tape player/car radio line will go on display at the upcoming June CES in Chicago. Among the units that will be shown are the model C976, an 8-track tape player with AM/FM/FM multiplex push button stereo radio.

The unit which carries a \$299.95 price tag features 18 transistors, four integrated circuits and 12 diodes. It offers AM sensitivity of less than 15 uv at 20 dB S/N according to Audiovox technicians. The unit's FM sensitivity is less than five uv at 30 dB S/N with a FM stereo separation of less than 20 dB, and a vari cap diode AFC system.

The unit operates on eight watts of power output per channel, has stereo indicator lights, local/distant switching capacity, front-to-rear balance control, left-to-right balance control, and automatic or manual track switching.

The next innovative auto unit from Audiovox is the C975, also an in-dash stereo 8-track tape player with AM/FM/FM multiplex radio.

The unit has in-dash mounting capability in the radio opening of most domestic and foreign cars. Also featured are extra-power tuner/amplifier consisting of 16 transistors, six ICs and 14 diodes. It delivers seven watts of power per channel, has wow and flutter of less than 0.25 percent, and a frequency response of 50 to 10,000 Hz.

AM sensitivity on the model C975 is reportedly less than 15 uv at 20 dB. FM sensitivity is less than five uv at 30 dB. FM stereo separation is more than 20 dB. There are also a vari-cap diode AFC system, volume control, balance, tuning, channel selector, radio/tape switch, AM/FM switch and local/distant switching. Unit lists for \$174.95. A companion to the C975 is the C974 which comes without an FM radio and lists for \$129.95.

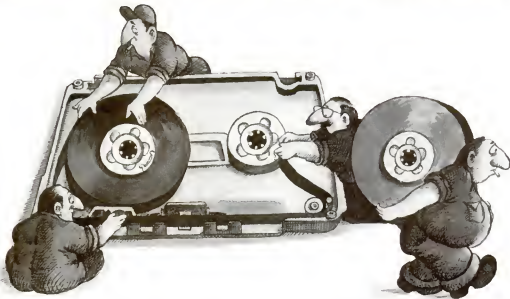
Audiovox, which recently entered into a major agreement with the Data Packaging Corp. of Cambridge, Mass., to market that company's line of Dynasound black loaded cassette and 8-track tapes and accessories, will also show a Dynasound "Slow-A-Way" cassette storage device which holds up to 32 cassettes in an attractively designed storage cabinet requiring a mere two inches of shelf space.

The unit is constructed on a "lazy susan" base, is packed in color cartons to attract impulse sales, and lists for \$9.95. Cassettes can be stored in the unit in or out of their original boxes.

Audiovox is packaging the entire equipment and accessory line with merchandising programs designed to help the company's distributors, dealers and retailers establish profitable Audiovox departments in their stores.

In merchandising the line, Audiovox will place emphasis on the fact that all Audiovox automotive equipment lines are pillar-proof, eliminate unsightly under-dash installations, and are all available with custom installation kits regardless of make or model of car.

Announcing the new Maxell Ultra Dynamic cassette. We've added a little more Ultra to the Dynamic.



When we decided to bring out our new Ultra Dynamic tape cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

Our smallest improvement is our biggest improvement.

We've reduced the size of the PX gamma ferric oxide particles on the tape surface. And increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio is now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.

Other improvements to improve your business.

We've also designed a new metal frame which holds the pressure pad much more securely than ever before. Plus a five-second timing leader that's also a head-cleaner.

Round screws in square holes.

And lastly we've started putting our screws into square holes. Square holes are better than round ones because when the screws are screwed in, the plastic shavings

from the threads get trapped in the corners of the holes. So they can't cause trouble jumping around in the works.

Our new long-playing cassette is shorter.

We're also bringing out our new improved UDC-46 cassette. It's twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

It all adds up to better Maxell UDC cassettes. Better cassettes mean happier customers. And happier customers mean more sales.

And you know who's happier then.



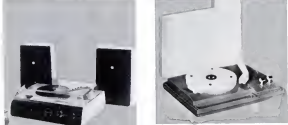
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New Products

MIDLAND'S AC/DC portable cassette recorder with built-in condenser mic, Model 12-111, lists at \$39.95. Unit features automatic level control to equalize sounds both near and far from microphone.



ARVIN has brought out a portable stereo phono, playing 33 and 45 rpm records. The blue and white Model 102P-15 features a 7 in. turntable with pop-up 45 rpm spindle. Phonograph retails at \$119.95.

SANYO ELECTRIC'S stereo phono, Model SPT110, features a microphone that enables listener to sing along with records, hearing his voice amplified through stereo speakers. Unit retails for \$49.



STANTON MAGNETICS developed a 4-channel headphone that accommodates both discrete and matrix sounds and can accept phase 54 Five-Four C lists at \$64.95.



PIONEER's model PL-61 is a stereo turntable with DC servo brushless belt motor.

SANSUI has added the Model SP-1 surround-sound omnidirectional speaker to its line. Priced at \$139.95 per speaker, unit is designed for recreating 4-channel stereo.

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No. 410 FLAT SHIELD
No. 510 FLAT-FOAM SHIELD
No. 302 CASSETTE PINS
No. 720 FLANGED GIDE ROLLERS
No. 801 SPECIAL FOAM SHIELD
No. 735 CASSETTE HUBS
No. 820 CASSETTE WINDOWS

SPECIAL DESIGNS ON REQUEST

Mil-Arm Sale - Audio Devices

WASHINGTON—The Department of Defense has announced that Audio Devices, Inc. of Glenbrook, Conn., is being awarded a \$1,777,972 firm-fixed-price contract for red-to-red audio magnet blank recording tape. The award followed competition in which five bids were solicited, four received. The contract was awarded by Headquarters for Exchange Service, in Dallas, Tex., and the tapes will be resold at post exchanges worldwide. Army sources explain.

Those interested in exactly what the tapes will sell for can request the information of the Dallas headquarters, which sets its own guidelines for markup of Exchange items sold. Markup could run between 4 and 10 percent, by rough guess, probably nearer 10 percent, was one informal estimate. (Record albums with \$5.98 list sell for about \$1.50, in many cases, and sometimes as low as \$2, it was pointed out. Markup guidelines are subject to variation and exceptions.)

Sales Booming

Continued from page 32

Gervet, who spent two years at Hammond Corp., offered some background on the current boom. The first revolution made a big difference," he said, "but the rest one is causing a complete collapse of Japanese exports of speakers 2-cubic-foot and larger. There used to be a psychology about it if it was made in Japan it had to be better and some of this rubbish off on speakers, but actually the Japanese never contributed to the state of the art in speakers. Their products never came up to a really high standard in terms of performance and packaging. And that was a law product the Japanese used had to be imported in Japan."

However, a major breakthrough occurred after the speaker manufacturers switched from the traditional walnut veneer used in cabinetry until 1952. But even then, imported speakers had "forth until around 1969 when Bill Wenz of Winona Industries developed a vinyl graining system and approached Philip Morse of Electrophonic.

Technisound's big break came when the NBC buying group decided last year to test the line in 15 markets. "We grew from a firm with a \$10,000 backlog to one with a \$2 million backlog." Now the factory will be enlarged another 10,000 square feet and will be adding reps. "Once we do a honest job of delivering our present orders." Technisound has only one rep at the present time. "We are in no hurry to deal with major accounts, Gervet said. "We ship in 5,000 pound lots, which is about a semi-trailer load and the rate is very advantageous."

Speakers are a "blind item" according to Gervet, who bemoans the lack of standardization. He said there are many technical problems not yet brought to the forefront in terms of quadrasonic applications.

"Our ears are directional. It's very important that we acknowledge this physical reality and by appreciate it in the design and placement of quadrasonic systems. To squirt out frequencies of 10,000 to 15,000 cycles in rear speakers will completely destroy the listeners' perspective. This creates actual physical discomfort. I have seen people walk away from semi-trailer load and the rate is very advantageous. "Gervet recommends for front right and left speakers below 5,500 Hz hemispherical dispersion, above 5,500 Hz vertical 90 degrees and horizontal 90 degrees; rear right and rear left no response below 90 Hz or above 4,000 Hz; all reproduced frequencies hemispherical.

Ex-Rock 'Star' Seeking Fame

Continued from page 33

lation, although we can do it if the weather is nice," Chuck said. To offset this problem, arrangements have been made with private parties who will install for a \$15 fee, comparable to the usual \$25 fee.

In home entertainment Chuck carries the low priced lines and most popular, with AM/FM, changer and separate speakers.

Four channel equipment has not been moving well, and this is attributed by Chuck to the confusion of the different systems and the lack of software availability. Quadrasonic car units account for one percent of sales, and quadrasonic tapes for two percent of sales. The Columbia SQ albums are stocked, but Chuck plans to switch to the JVC CDM discrete albums when they become available through WEA. "I believe WEA has a very good product, and 70 percent of my stock is their product," Madden said.

The 1,000 8-track cartridges are displayed in two large "reach in" floor cabinets; 300 cassette tapes are displayed in a lock case. The 2,500 albums, in browser racks, are separated in categories and then artists. Categories include rock, sound tracks, easy listening, jazz, country and quad.

Discounted prices on tapes are \$4.95 for .66¢ tapes and \$5.85 for .79¢ tapes. LPs are discounted from \$4.95 to \$2.99, \$5.98 to \$3.89, \$6.98 to \$4.59, \$9.98 to \$6.49 and \$11.95 to \$7.87. Top 40 singles are sold for \$.79.

Occasional weekly specials advertised on FM stations WGLD, WDAI and WRBM offer albums discounted from \$5.98 to \$3.49 or \$3.29, and tapes at \$4.49.

Customers at the second location seem to be more knowledgeable about music and request a wider variety, things that might be ten years old, although 75 percent of the music sold is rock. Chuck keeps tuned to WZLX-FM at night and WDAI-FM during the day to determine what new albums are getting air play.

Because of locked cases, pilferage has not been a problem, although one has been apprehended.

"We plan to take a hard stand and use this as an example that we will not tolerate theft," Madden said. A form of pilferage that Madden tries to protect against is the return of "defective" merchandise that customers buy, record at home, and then attempt to return as defective. To counter this, Madden tries out the merchandise when it is returned and, if the record or tape is okay. If defective, he will not give a cash refund, but will not offer a cash refund.

The stores operate on an 11-9 schedule during the week, 10-6 on Saturday, 12-5 Sunday, with one helper.

New TDK Book

NEW YORK—TDK Electronics has updated its popular 48-page booklet "The TDK Guide To Cassettes" and is offering it free, upon request, to dealers and recordists around the country.

The colorful, pocket-sized booklet is crammed with facts and tips for those who want to learn more about tape recording techniques, and the various types of tape format and their relative merits and results from some recordings.

According to TDK officials, the book is the most comprehensive one of its kind being offered and is, basically, a short course in tape recording technology and terminology for the layman. Included among its pages are explanations of the various types of tape format and their relative merits and applications.

As the book's title indicates, emphasis is on the cassette, with sections on how to obtain the best results when recording, how to care for cassettes, how to perform routine maintenance design features and construction details, and how to make minor repairs.

The book's type of inspection methods, as well as a glossary of terms and abbreviations, and a full line of 18 different cassettes in a five model series.

Dealer and consumer inquiries for the booklet should be forwarded to TDK's Long Island, N.Y., offices.

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BASF Push on Premiums

BEDFORD, Mass.—BASF Systems, Inc., has made a major move to capture a piece of the lucrative premium market. The company, which recently mounted a major consumer drive with its line of blank loaded cassette and 8-track tapes and cassette recording equipment, will launch its premium market drive at the annual Premium Show scheduled for the New York Coliseum starting Wednesday (9).

According to BASF's marketing manager, Gerard Berberian, the importance of the premium market to the overall growth plan of BASF Systems, has prompted the company to establish a completely new division that will address itself exclusively to the premium market.

Headling the Premium division is Robert Murphy, who will supervise a staff of specially trained premium representatives located in such key cities as New York, Chicago and Los Angeles. A national network of field representatives is also being established for premium sales.

Berberian stressed that his firm's premium market thrust is not an impulsive move, but one based on intensive research by BASF into that area. "We are convinced," he added, "that the premium market is one of great potential for growth. It is also a very specialized market, and that is why it would be wise of us to try to service it with our regular sales staff, hence the decision to form a separate division."

Berberian said that initial response from premium buyers has so far been most encouraging. He added that a significant percentage of his company's marketing and merchandising budget for tape products will be channeled into establishing BASF's name in the premium field.

TEAC Mass Buyer Focus;

Continued from page 33

few days in a hotel and dealers are invited. We do it with a chain or several independent together. We also put out a cassette training tape for the reps who in turn train the dealer."

The firm is also broadening its base in the cassette market, both home and auto. Currently, there are two auto and five home decks in the line. "The theory about the car units," DeRado said, "is that the person who enjoys good sound in the car will want it in the car. As for the home decks, we feel that with Dolby and other features, the sound is almost becoming

New Tape Folder

Continued from page 34

able in two height sizes, a five-inch height suitable for tapes and/or 45 records, and a seven-inch height for albums. Its price is \$5.95 and \$7.95 respectively.

According to Anthony Merola, president of Amerita Products, the unit is being sold to mail order houses, mass merchandisers, record shops and other outlets which sell record and tape accessories.

Merchandising plans to support market introduction of the Folder Holder include point-of-purchase displays, and advertising through print and television media.

SALES DYNAMITE from DYNASOUND!



the exciting new model 3220 list \$3.95

STOWAWAY Cassette Tape Unit

- Functional, contemporary design
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CBS Black Tape; Hardware Tie-ins

NEW YORK—Columbia Magnetics will join forces with sister company, Columbia Music, Inc. (the consumer electronics division of CBS) in a plan designed to help each use the marketing and promotional facilities of the other to sell each other's products.

Columbia Magnetics manufactures and markets two lines of blank loaded cassette and 8-track tapes under the Columbia and Soundcraft names, while Columbia Masterworks manufactures and markets tape and record products for consumer use.

According to Ted Cohen, manager of consumer sales for Columbia Magnetics, no final decision has yet been made as to how the two companies would best utilize the marketing and merchandising facilities of each other. He suggested that the first step would probably be to announce a promotional package offering the consumer free Columbia recording tapes with the purchase of a piece of Masterwork equipment.

equivalent to reel-to-reel in some cases."

TEAC will bow in at In-ash FM cassette deck at the Consumer Electronics Show in June. The firm is also thinking about possibilities of using Dolby for the car.

In the area of reel-to-reel, DeRado feels quadrasonic will help give the consumer a real boost, though the current unit is primarily going to professionally oriented buyers. "Reel-to-reel" has gone down in dollar value," DeRado said, "but I think things have stabilized now. What has happened is that anything under \$300 has sort of faded out and the firms making this product have dropped out of reel-to-reel. These people have gone into cassette. We've found more young people going for reel-to-reel, and I think there are several reasons."

"Kids today are exposed to a lot more than the radio. They hear good music in the car from 8-track units and they hear tape and good quality phonographs elsewhere. The configuration is not a stranger to them, they think the future of reel-to-reel lies with those people who have constantly been exposed to good sound. Our audiophiles show that our average buyer of reel-to-reel is 18 to 34 years old and the average age of the 4-channel buyer is 18 to 26."

DeRado said that a good average price in reel-to-reel is \$450 to \$500, which is the equivalent of the mass market in tape comparison. A good high-end cassette is at about \$399, while a good quality cassette can be purchased for \$200 to \$250.

The firm is also planning some manufacturing in this country, to begin within a year. "I'm sure other manufacturers are looking into this," DeRado said, "and we feel our way in this area first but we wait to be ready. Labor is going up 17 percent, and we in Japan so we have to look several years into the future."

The firm has also gone more heavily into consumer advertising recently, with ads now running in Playboy, Rolling Stone and Qui among others. DeRado said he is also looking of advertising in certain of the women's magazines. "In these ads we will not talk down to the woman consumer, we will talk as straight as possible. I think too many ads have been talking down. What we really want to do is if women are interested in our type of merchandise. Are we missing because we have been advertising in male-oriented books or simply because the women aren't interested. Our studies show that 98 percent of our consumers are men and we would like to change this."

TEAC may also try a tie-in in the future using a quadrasonic or Dolby tape to be offered to the firm's mailing list. The tape would not be a demonstration program, but a "name" singer or band.

"The plan is still in the talking stages," said Cohen, "and it may be a little while before we have devised a completely acceptable way to put the idea into operation. However it will be done, and we believe that the move, when implemented, will give an additional market boost to both Columbia

Magnetics and Masterwork products."

Cohen admitted that this will be another avenue whereby Columbia Magnetics will trade off on the Columbia name, which has so far helped considerably in nationwide consumer acceptance of the relatively new Columbia and Soundcraft lines of blank tapes.

MOTOROLA CAR SOUND WELL & VERY LIVELY

CHICAGO—Officials of Motorola's automotive products division are busy explaining that the car sound showing is not affected in any way by the decision of the consumer products division to phase out audio products. Tom Carroll, national sales manager, automotive sound, said, "Our April sales this year are better than the whole second quarter of '72—everything is up and go."

While the division is expanding in recreational vehicle home oriented equipment (Billboard, April 21), Carroll said no discussions have originated yet about adding non-TV home units, though the automotive sound division in the U.K. does offer home 4-channel and a portable 8-track. Motorola's automotive division also, Carroll pointed out, is heavily involved via a joint venture with Alps Motorola, in OEM supply of 8-track for home players and this private label activity is also increasing.

Sure, you guys make great car stereo units... But is your advertising message riding in the right vehicle?



It is if it's in Billboard. Okay, Billboard is the number one music newsmagazine, but there's a lot of key manufacturers and marketers of home entertainment product—hardware, software and accessories—who are cashing in on the impact that Billboard carries in the world of consumer electronics.

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Rep Rap

By EARL PAIGE and ANNE DUSTON

Toshiba and Ultralinear speakers were added to a line that includes Amtronic (audio-visual stereo cabinets), Metster Mfg. Co. and Maxell Corp., by the Charles A. Berube Co., Westfield, Mass. The company, formed in 1967, employs Mark Carter to cover Vt., western Mass., Conn., and R.I., with Charles Berube covering N.Y. State, N.Y.C., N.H., Maine, and eastern Maine. Other personnel include Daniel Berube as auditor and special sales, and Penny Berube, office manager. Mike, son of Charles Berube, also helps him out in the office.

Elmar Associates moved into new offices in Atlanta and realigned territories for more efficient service, according to president Helen Ferrer. Vice president Person E. Howell will cover most of the Carolinas; Forrester will work Chattanooga, western N.C. and S.C., north Ga., and Atlanta; George Waldrop will cover south Ga., Ala., and Miss.; E.D. Langston will oversee west Tenn., north Ala. and north Miss. Branch offices are located in Huntsville, Ala. and Raleigh, N.C. Lines repped include Akai, Altec, Arieta, Cubicon, Johnson, Pierce-Simpson and Signal Science.

Jennings & Assoc. have moved to larger quarters at 13052 Raymer, North Hollywood, Calif. Richard A. Geer has joined his brother C.A. Geer Company, Kentwood, Mich., and will take charge of a new office opened in Pontiac, Mich. He will service distributors in the company's eastern area for ACA Antennas, Crystals, crystals and final tape.

E-K-P Associates, Inc. moved into new offices three times as large as previously occupied, at 901 Miller St., Easton, Pa. The company has branches in Bethlehem and Brookhaven, Pa., and Baltimore, Md., and covers Unit Territory Plan (U.T.P.) territory 7, 8, and 10. Personnel include associate Richard R. Kaiser and salesmen A.M. Pecora, Rick Pecora, Greg Winner, and a new addition, Tom Kaiser. Office manager is Joan Turner and secretary is Barbara Ingrazova. E-K-P repps Audiovent, Cosmoflex, Utah Electronics, CBS Special Products Div., Nucleonic Products, E-V/Game Inc., and Warkman Electronics.

Dick Rose, Astro Sales Co., Cleveland, announced the addition of Richard Pharo as sales rep, to cover Pittsburgh, western Pa. and W.Va. Pharo was formerly with Abide where he was responsible for sales administration and inventory control systems. Ray Neal continues as rep for mid-O. and parts of Cleveland, with Steve Weiss covering northern O. and northeast Pa.

Jetting off to Hawaii for Le-Bo Products is Norman Berkoff, president. Norm Berkoff & Associates, Los Angeles, Berkoff represents Le-Bo in Arizona, California and Hawaii, and at all the national shows, and at all the national shows. Berkoff went into business for himself after serving for a number of years as rep for another firm.

John Lowman joined Wassermaier, Kline & Associates, Boston, as an associate and manager of a new branch office in Newington, Conn. The company represents Audiovox in six New England states according to owner Sandy Richardson.

The total sales force of eight men from the L-C-A Sales Co., Tuckahoe, N.Y., attended the Las Vegas NEW/COM '73 distributor show May 2-4. They also plan to attend the June CES Show in Chicago "en masse" and will probably attend the Winter CES in January as a group, according to general manager Robert R. Sherwood. L-C-A Sales has represented Sherwood Electronics for 22 years in N.Y., Pa., N.J., Md., Va., and Washing-

ton, D.C. They were the first reps appointed by BASF nine years ago and, believes Sherwood, helped to

bring that company to national prominence. Principals of the 30-year-old company are Paul Nichols

and Robert E. Sargent, who also serves on the board of governors for the New York Chapter of

ERA. Offices are located in Tuckahoe, Philadelphia and Annandale, Va.

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Billboard JUKEBOX PROGRAMMING CONFERENCE

Hotels Ambassador, Chicago, May 19-20

FRIDAY, MAY 18

Welcoming Cocktail Party, 8:30 p.m.

SATURDAY, MAY 19

9:30-10:00 a.m.—Welcome and prologue, *Chairman, Harlan Wingrave, president, Music Operators of America*

KEYNOTER: Peter Stocke, President, National Association of Recording Merchants

10:00-11:00—Session 1

PROGRAMMING & MERCHANDISING IDEA EXCHANGE

Moderator:

Earl Paige—Billboard Jukebox Programming Editor, Chicago
George Hinecker, advertising & sales promotion manager, Rock-Ola Corp., Chicago

Irv Gersen, Dart Records One-Stop, Minneapolis
Clayton Norberg, C&N Sales (operator), Mankato, Minn.
Dick Steinberg, Sterling Title Strip Co., Newark, N.J.

11:00-Noon—Session 2

ONE-STOP ROLE, HOLIDAY/OLDIES/SPECIAL PRODUCT

Moderator:

Bill Williams—Billboard Country Music & Gospel Editor, Nashville
Marshall Frenkel, Disneylandia Records & Pan American Dist. (Latin Music), Chicago

Larry Ruegger, Acme One-Stop & Lieberman Enterprises (rack jobber), Minneapolis

Stu Glassman, Radio Doctors One-Stop, Milwaukee
Wayne Volat, Nehi Record Dist. Corp. (oldies One-Stop), Los Angeles

Noon-1:30 p.m.—LUNCH

1:30-2:30 p.m.—Session 3

HOW RADIO STATION PROGRAMMERS AND JUKEBOX PROGRAMMERS WORK TOGETHER

Moderator:

Claude Hall—Billboard Radio & TV Programming Editor, Los Angeles
Bill Stewart, program consultant, WYOO-AM, WRAH-FM (Minneapolis), KLA-FM (Dallas), Minneapolis

Larry Baunach, Famous Music Corp. (Paramount, Dot label family), Nashville

Bob Johnston, program director, WBBM-FM, Chicago
Jonathan Little, program director, WISM-AM, Madison, Wis.

2:30-3:30 p.m.—Session 4

SAMPLES, TITLE STRIPS, ADVANCE PROMOTION OF RECORDS

Moderator:

Ron Braswell, Jukebox Product Coordinator, CBS label family, New York City

Don Chak, Star Title Strip Co., Pittsburgh

Paul Galis, independent promotion representative, Chicago

4:30 p.m.—Adjournment

5:00-8:30 p.m.—Hospitality Suites

SUNDAY, MAY 20

8:00 a.m.—Continental Breakfast

9:00-10:00 a.m.—Session 5

QUALITY CONTROL OF SINGLES IN JUKEBOX, RETAILING MARKETS

Moderator:

Ruth Sawajka, operator-programmer, Beaver Dam, Wis.
William Findlay, jukebox manufacturing engineer, Rock-Ola Corp., Chicago

Al Bodo, jukebox manufacturing engineer, Seeburg Corp., Chicago
C. E. Bedford, General Electric, home phonograph engineering, Decatur, Ill.

Kip Parker, Acme One-Stop, Minneapolis

Andy Andersen, A-Records (retailer), Chicago

10:00-11:00—Session 6

IDEAL LENGTH OF SINGLES FOR OPTIMUM USE OF PROGRAMMING TIME

Moderator:

Bill Bush (programmer), Les Montooth Phonograph Service, Peoria, Ill.
Dick Prutting, Little LP's Unlimited (jukebox albums), Danbury, Conn.

Don Owens, MGM Record family, Nashville

Don Wilson, Starday/King Record family, Nashville

Jules Abramson, Phonogram Inc., Chicago

11:00 a.m.—Adjournment & Review

Hal Cook—Billboard Publisher, Los Angeles

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New Philippine Decrees Seen Hitting Foreigners

Continued from page 1

most happy are the composers and songwriters, recording artists, musical arrangers, musicians, music publishers, domestic record producers and manufacturers, pressing plants and recording studios. Hard hit are foreign licensees in the Philippines, broadcasters, publications using foreign material, music publishers with subpublication agreements abroad and record outlets with tapping services.

Stress is now on the propagation of Philippine music. All businesses must be legal and legitimate. Infringers of copyright and violators of guidelines have to face heavy penalties. The Philippine Government is more concerned with moral and social values in products and their dollar-earning potentialities.

In one sweeping stroke, the Government is abolishing the law that plagued the industry—payola is out, royalties due composers and songwriters and ultimately the

recording artists are now required of music users, piracy and unauthorized uses of copyright are halted, record companies have been enjoined to unite, solutions and suggestions are all weighed and considered.

The Secretary of National Defense Juan Ponce-Enrile met with producers and manufacturers of domestic products. Domestic producers and manufacturers stated that the majority of stations in the Philippines play foreign material and discriminated against domestic material and the sure way possible to penetrate the airwaves was to resort to payola. Domestic producers also decried the fact that there are record companies allowed by the Government to operate and manage their own radio stations. This, they said, is unfair competition.

Domestic producers, blessed with amnesty, proposed a solution to the payola problem—a 70-30 percent policy in favor of domestic productions to all broadcast sta-

tions regardless of station formats. Some producers countered that the 70-30 is unrealistic and is premature. More workable would be a 50-50 percentage.

As a result of the meeting with the defense secretary, producers and manufacturers forming the two associations, the Philippine Record Industry Association (PRIA), composed mostly of independent producers, and the Record Association of the Philippines (RIAP), composed mostly of foreign licensees in the Philippines.

Broadcasters were likewise convened to propose the 70-30 policy and the alternative 50-50. Of some 20 radio stations now operating in the Greater Manila area, only about one-fourth play locally produced records. The rest use foreign records in English. The majority of radio people reasoned out that they are not enough locally produced records to comply with the 70-30 policy. Another thing to reckon with is the quality of locally produced records, they said. Station formats and FM stations would suffer most.

The 70-30 policy has also been endorsed by the president of the Filipino Society of Composers, Authors and Publishers (FILSCAP), Prof. Felipe de Leon.

If the 70-30 proposal ever becomes a law, it is foreseen by some quarters that foreign interest would not suffer much. Cover versions and local language recording would still be allowable. Besides, the unfurling drive for all domestic users to comply with royalty payments should gladden foreign music publishers, mechanical copyright agencies and societies and performance royalty societies as well. Before the imposition of martial law in the Philippines in September, 1972, royalty payments for both foreign and domestic music were as rare as comets.

Deca France 'O' Classical

PARIS—Deca France has released its first quadrasonic classical recordings of French productions. The seven albums were unveiled by Deca chairman E. W. Pelgrims last week.

The productions, by Ivan Pastor, include albums by Jean Cocteau (organ), Maurice Fontanaux (violin), Jean-Pierre Wallez (violin), Daniel Bourgeois (corn anglaise), Bruno Ripstein (piano) together with the French Instrumental Ensemble and the Munich Chamber Orchestra.

Deca, which at the same time launched a new low-price album range, has adopted the Smau QX Regular matrix system. Another four albums are scheduled for release in September.

Cameron Back After a Tour

TORONTO—Columbia's John Allan Cameron returned to Toronto this week after a concert tour of Northern Canada. Cameron played a series of SRK dates in Lunenburg, Yellowknife and Whitehorse with Alan Murray.

He will spend the next fortnight in Halifax, where he will make guest appearance on the CBC's "Singing Tonight" show. Cameron has more shows in his "Celestial" TV series, also for the CBC.

Cameron, who appears this month at the Pickin' and Gatherin' Festival in Albany, N.Y., returns to the Riverboat in Toronto on June 12. His "Lord of the Dance" album was recently released by Columbia after several months delay.

From The Music Capitals of the World

LONDON

EMI's nationwide television advertising campaign built around the release of the 20-track hit compilation album, "Pure Gold" will get underway on May 15 with spots of 15 and 45 seconds duration. The campaign is also being backed up with a series of 60-second spot on Radio Luxembourg. EMI will also make available a vast quantity of promotional material to the retail trade. The album features tracks by Cliff Richard, 1. Rex, Four Tops, Diana Ross and others. . . . After nearly 14 years with Decca, Jacques Loussier has been signed by Phonogram. Loussier, primarily known for his re-interpretation of the works of Bach, is currently working on a new album featuring material by Schumann. . . . Polydor has acquired Andy Williams' Barnaby Rudge for release in the U.K. The label was previously handled here by CBS and apart from Ray Charles has no rights to the old Decca label. . . .

Jack Boyce is moving from Precision Tapes where he has been marketing executive since January of last year, into Pye as the manager of a new marketing manager. Boyce, who takes up the new post on June 1 succeeds Peter Elderfield who has been the manager of the One Stop Record chain. . . . The GM label, part of Giff Williams' new marketing venture in the U.K. in two weeks. The label is being introduced with a single by Andy Williams. . . . The Ambassadors Cinema has been screening a series of late-night music films, including "Rock On to Nashville," "Keep On Rolling" and a revival of the "Cream Film." . . . The UCD Society Representative Committee will present the Platitudes (May 26), Andy 1971 and Kettle Wine (May 26). . . . The ENO label, headed Diana Ross album "Lady Sings the Blues" in advance of the release of "Sweet Dreams" titled "Headroom" is scheduled for release next month. . . . An exclusive edition of the RCA label for two new record labels have been taken on by Continental Record Distributors. The labels are Riff from Italy and Tecla from Portugal. . . . Sir Jim Henson's company, the Muppet Show Paper Track, will be resituated on Polydor on June 1. The material was previously on the RCA label of the company's new deal with Polydor, signed late last year. The album is "Sam and the Witches, Ladyland, Parts 1 and 2," "Band

of Gypsies" and "Cry of Love." Dart, the indie U.K. label, has signed a two-year licensing deal with Zagoda of the Argentine for the release of its product. The company has also released in Holland with Montedendone in Holland. . . . Carlin Music promotion manager, repertoire coordinator Don Freedman is leaving the company to join K-Tel as repertoire manager. Reporting to K-Tel managing director Ian Howard, Reedman will be responsible for negotiating material for future compilation albums and the development of new concepts for the U.K. and American markets.

PHILIP PALMER

DUBLIN

Glen Campbell and Anne Murray recently played to two full houses at the Carlton in Dublin. The shows, promoted locally by Jim Allen, were part of the singers' current U.K. Irish tour for Jeffrey Krespi and Ken Lewis. . . . Jim McCann's first single with the group McAnn's reviews "Lord of the Dance" (Polydor) and Peter Dinklage's latest is "If I Were Dreaming" (Polydor). . . . The Dubliners began recording their instrumental album in Kent earlier this month. The group is due to appear later this month on "The Late Show." . . . The Real Playboys of the Western World. . . . A new, as yet unnamed, Irish label will be launched towards the end of June or early July to cater for contemporary Irish folk music. . . . The Ambassadors Cinema has been screening a series of late-night music films, including "Rock On to Nashville," "Keep On Rolling" and a revival of the "Cream Film." . . . The UCD Society Representative Committee will present the Platitudes (May 26), Andy 1971 and Kettle Wine (May 26). . . . The ENO label, headed Diana Ross album "Lady Sings the Blues" in advance of the release of "Sweet Dreams" titled "Headroom" is scheduled for release next month. . . . An exclusive edition of the RCA label for two new record labels have been taken on by Continental Record Distributors. The labels are Riff from Italy and Tecla from Portugal. . . . Sir Jim Henson's company, the Muppet Show Paper Track, will be resituated on Polydor on June 1. The material was previously on the RCA label of the company's new deal with Polydor, signed late last year. The album is "Sam and the Witches, Ladyland, Parts 1 and 2," "Band

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UFA PUBLISHING GROUP MARKS ITS 63RD YEAR

MUNICH—The UFA music publishing group is celebrating its 63 years in the industry. The UFA group, now part of the West Germany entertainment combine Bertelsmann, started in 1910 when the Dreiklang Publishing and Publishing Co. publishing company owned by UFA was founded. The next company was formed in 1919, the Wiener Boheme in which Viennese composer Robert Solz had a stake. The UFA and Bertelsmann companies merged in 1929 and in 1932 respectively. In 1955 the group entered the pop music business with the Decca company.

UFA general manager Josef Bamberger, who joined the company in 1971, said, "Experience means knowledge and if after years of publishing, you have the experience, you're out of business, and we are still here and going strong."

Apart from administering and exploiting the music from the older catalogues, which include material by Krenke, Frenke, Grothe and such songs as "Falling in Love" and "Agony" in the pop music field. The company now handles several catalogs, including Red Bus Music, Miki Dubois Music and Biscuit Music.

"Good connections with many music publishing firms throughout the world have enabled the UFA team to acquire such songs as "The Young New Mexican Puppeteer," "Brand New Key" and "Delta Queen" explained Bamberger.

There is a new sound from Africa. The sound of money.

Clink, thud, rustle, rustle. That's the kind of noise we would like to bring to your attention. The sound of money.

Our idea is to make money for overseas record companies, artists, producers and publishers (with a little left over for ourselves, of course).

So we set up The Record and Tape Company with a nation-wide distribution network. Plus the latest in studio and manufacturing facilities to tempt you to give us the local rights for pressing and publishing your material in a select part of Africa.

Although we like money, we're not bank type people who think they can make a fast buck selling music to kids. We're music professionals from way back with a healthy respect for the sounds of today. Experience in the music industry of our top three men totals 32 years.

Behind this knowledge is the backing of the largest entertainment and film group in the country. From them comes our marketing surprise. Our own record shops in every largemovie house in the country.

So besides the regular record bars, we shall have over 50 exclusive outlets.

To give sales the big push, we can guarantee the impossible. Exposure on the nation's cinema screens. And in a country without television that's where all the eyes are watching.

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Juca Chaves
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Maria Bethania
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Nara Leão
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*Rita Lee
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Pathe Marconi in Big Singles Push

PARIS — Pathe Marconi, this year celebrating its 75th anniversary along with parent company EMI, is to make a concerted effort on the French singles market following the considerable reorganization since the arrival six months ago of new assistant general manager Michel Bonnet.

Bonnet recognized that although French and foreign sales were healthy in the album market, Pathe had been without a major hit single for some time. While there were no problems with sales of internationally-known local artists like Gilbert Bécaud, Adamo, Franck Pourcel and Julien Clerc, Pathe needed more of the singles market to complement its impressive album performance.

This awareness of the company's needs has led to Pathe signing

more French talent, such as Franck Russel, Gilles Janeyrand and Laurent Roul. On the pop front of course, groups like Deep Purple and Pink Floyd have been continual best-sellers for the company, but Pathe is also finding increased international appreciation of homegrown acts, such as Dynastie Cris, Variations and Triangle. Variations in fact, has just completed a two-month American tour and is due to record an album in Memphis.

Bonnet also told Billboard that former-MFP sales manager Denis Coton has been appointed head of the Pathe sales force while Dominique de Hossan has replaced him at MFP. Plans are also being studied to modernize the Pathe industrial complex at Chateau, west of Paris.

Maple Music Meet May 11-12

MONTREAL — Francois Bernier, president of the Canadian Music Council, this week announced details of speakers and topics for the 1973 Conference, to be held here May 11-12.

Overall theme of this year's Conference is "Music and Criticism."

The speakers and specific topics are: Literature and Criticism in Canada—a Case in Point (Jean Ethier-Blais, of de l'Académie Canadienne Française); Newspaper Criticism—Cross-country Survey Set Against Historical Background (William Litter, music critic, Toronto Star); What Does an Editor Expect From a Critic? (Michel Roy, associate editor in chief, Le Devoir); Magazines,

Books, Theatres and Other Reference Publications (Helmut Kallmann, National Library, Ottawa); Yves Charlier, University of Ottawa; English Radio and Television (Chester Duncan, Winnipeg); French Radio and Television (Maryvonne Kendergy, University of Montreal); Concert Program Notes (John Churchill, University of Carleton) and A Sum-Up (Tallivander Kenin, University of Toronto).

Liver Sinclair, vice president of Radio Canada, is guest speaker at a City of Montreal-sponsored reception which will include the awarding of the Council medal to six prominent Canadian musicians.

BMI Canada will sponsor a luncheon and CAPAC a dinner.

Nygren Made Director of EMI Suomen

HFSLINK—Former managing director of Music for Pleasure (Scandinavia), Rolf Nygren has been appointed managing director of EMI Suomen. Nygren, a Swedish citizen, will take up his new post immediately, although technically his posting will not become official until his working permits and other papers have been approved by the Ministry of Trade and Commerce.

Before becoming managing director of MFP, he had worked as the assistant to Ture Solnäs at EMI Svenska's Record Division. He also took over directorship of EMI Suomen in February when three company directors resigned.

EMI has also appointed two new sales managers, Rolf Kronquist former sales manager of PSO and Eric Forsman, former sales director of Scandia Musikk, both of whom worked with R. E. Westerland the former distributor of EMI product in the country. Kronquist also had his own record company, Finnisk, which folded in 1971 despite hits with Martti Inmanen, due to lack of financial resources.

The future of the publishing side of EMI Suomen is still unsettled, and no new local publishing director will be named for the time being.

For the time being publishing activities will be guided from Stockholm. Meanwhile, EMI Suomen's local recording activity, badly affected by the February shock resignation, has resumed, and chartwise the company is doing well with product by Deep Purple, Pink Floyd and Marion Rung.

Manila Manufacturer Rise Causes Buying by Dealers

MANILA—The May 1 price increase of records and tapes in the Philippines spilled over to record dealers, causing a flood on old-price orders.

Record companies and distributors, therefore, were forced to dispose of their standing stocks on cash basis to dealers, who still had two weeks to records. The new high tariff on biscuit precluded manufacturers to press more records to meet the demand on the old price.

The new price increase is being imposed by the Philippine Assembly of Record Producers (PARP) throughout the country. Price of singles increased by 50 percent while price for albums increased by 30 percent. PARP acted on the immediate increase due to high tariff on raw material, high production cost and a wide Government-inspired clamor for royalties to composers and recording artists.

An album now costs \$3.25 as against \$3.21 for a cartridge containing one album. Before the price increase, prices of albums and cartridges were the same. A two-record set now costs \$6.13 as against

\$4.96 for a cartridge containing two albums.

Industry consensus is that the tape market will be bigger and sales of tapes, particularly cartridges and cassettes, from less than five percent of the current volume of sales of albums to around 20 percent at year-end.

Audio/Visual Presentation

UTRECHT, Holland — A special audio/visual presentation of Phonogram's U.S. Mercury label acts will be presented here during an international Phonogram convention Wednesday (9) and Phonogram will follow the event with a special media party Friday in the U.K., as a tribute to support in England for Mercury artists.

Here from the U.S. label will be Irwin Steinberg, president; senior vice presidents Lou Simon and Charles Fach; and Mike Gormley, publicity director. Mike Gill & Associates, who represent Phonogram/Mercury with the media, is coordinating the party at London's Inn On the Park hotel.

Mercury acts attending and other guests include Andy Sowin, Spenser Davis group, wives and girlfriends of Faces (on a U.S. tour now), Uriah Heep manager Robert Stigwood and Larry Page, Steve Rolland who produced the Jerry Lee Lewis "Sessions" LP and Steve Goffish who heads Phonogram England.

U.S. Mercury staff will additionally attend the wedding of Lee Kernale, Uriah Heep drummer, earlier Friday.

Castlebar Entry Date Extended

DUBLIN—Because of the delay in mailing brochures to overseas countries, the closing date of the Castlebar International Song Contest has been extended from May 7 to May 31.

The event, with a total prize fund of \$7500 (including a top prize of \$2500), will be presented at the Royal Ballroom, Castlebar, County Mayo, from Oct. 1-5.

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A Canadian Jacket Designer Deplores State of Jackets

By RITCHIE YORKE

TORONTO—Only "about 5 percent" of Canadian-produced albums are marketed in "good jackets," according to Ace Art's Paul Weldon, Canadian jacket designer. "There is a lack of art-oriented personnel at most record companies in Canada," Weldon said, "and in too many cases, jacket design is left to the production line itself."

"A lot of companies prefer to go the easy route. A lot of possibilities could be considered but many people can't be bothered. It's too much trouble to do anything out of the norm."

For the past four years, Weldon has maintained a dual role as jacket designer, and as the original Weldon player, Bob McLeod's Edward Bear. Last November, the pressure of work reluctantly forced Weldon to quit the band to concentrate on Ace Art. But not before he played on the Bear's recent million-seller, "Last Song."

Weldon has been involved in the jacket design of more than 50 albums.

Toughest Problem

"The toughest problem in Canada," he says, "is that most aspects of art development are relatively

new. There is generally not the investment of English-speaking companies. The majority of companies here like to play it safe."

"Many things have only started to happen here in the last two years. Before that a jacket was just a glossy picture plus a bit of lettering."

Canadian companies also tend to keep a jaundiced eye on the balance sheet. Accordingly, Weldon notes that top designers here rarely receive more than \$350 for an original jacket.

"The great problem, both in Canada and elsewhere, is that it's very hard to break away from the standard 12 x 12" format. The record industry is totally geared to that. Breaking out of it costs money."

"I think there's a need to find other methods of manufacturing jackets than just the straight glossy paper on card procedure. I found with the King Biscuit Boy's 'Goodness' jacket, for example, that it had been done by a cloth manufacturer. It was the first jacket he'd ever done. Being new, it costs quite a bit of money since the manufacturer is not sure of his ultimate costs and he builds in ex-

tra protections. If there was more use of outside manufacturers, it would be possible to bring down the costs considerably."

Weldon feels this applies equally to the U.S. Canoe, "I just don't think enough record companies anywhere are sufficiently aware of the power of a great jacket. When consumers go into a record store, they look at new product. They don't listen to it. The entire point-of-sale trip in a record store is video-oriented and not enough companies accept it. Even in the States, I don't think any more than 10 percent of jackets could be created as creatively good."

In the future, Weldon would like to see more use of miniaturized designs in cover art. "Things like miniature lights that come on when you open out the jacket. The point is that companies should be looking at jackets as a merely protective cover for the record."

Jacket innovation usually depends on unusual financial independence. "It oscillates back and forth just like the music does," he says. "At one time there was a complete packaging thing happening. It simply depends on what's selling. At the time there were a few companies which thought the public wants is a four-color pinup pic-

awarded a prize to CBS/Sony recording artist Sumiko Sakamoto for her rendition of "Osana! Kotozono no Yo ni," composed and arranged by Yasuji Bishino, with lyrics by Kazuya Senke.

In addition, the Tokyo Broadcasting Corporation (TBS) presented awards to Danny Kalkreuth (U.S.) who had sung "My Goddess of Love" by J.A. Shebelle and C.B. Datto, to Linda Purl (U.S.) for singing "Soyokaze to Koi" (Breeze and Love), and to Yoko Vauachik (U.S.S.R.) who had sung "Yo Poccini" by I. Luchinski.

The winners were selected by a panel of 20 judges, 10 of them from overseas, from 31 final entries, 26 from abroad, at the Imperial Theatre in central Tokyo before a capacity audience of 1,920 persons who were also celebrating the emperor's birthday, one of Japan's 12 national holidays.

Judges

Among the judges were Ewart G. Janner, president, Motown Records; John Barry, U.K. composer; Don Black, U.K. lyricist; Salvatore Chiantera, president, MOA; Mike Sidney, Gashida, chairman, Eastern Enterprises; Alan, Hugo Girard, French composer; Albert S. Ruddy, U.S. movie producer; Joe Tanaka, chairman, JVC; and T. Yamamoto, Japanese bureau chief, Albu, and Lee Zhitto, associate publisher/editor-in-chief, Billboard.

The International Contest was sponsored by the Tokyo Popular Music Promotion Aen, with the backing of TBS. Thanks to advance worldwide publicity, the sponsors received 373 entries from overseas this year compared to 76 in 1972.

"I'd like to see more universal concern with carrying the flavor of the music through to the outside by using things that are in the album's musical contents."

PR Names De Rosario

MANILA—Vicente del Rosario Jr., executive vice president and general manager of Victor Music Corp., has been elected incoming president of the Philippine Association (PRIA). The outgoing president is Jose Mariano, general manager of Cinema-Audio, Inc.

Other elected incoming officers of PRIA are Buddy de Vera (general manager, Alcala Recording System), vice president; William Leary (general manager, Wilco's Records), secretary; Ramon Espelita Jr. (president, Zodiak Records), treasurer; Ignacio Jose (general manager, Sonix Industries), business manager; and Jose Mari Gonzalez, PRG, chairman. The P (special projects director, Victor Music Corp.) has been appointed executive secretary of the association.

The new members of PRIA are JEL Records and Zodiak Records

Continued from page 44

formerly with "Music Week" in Britain, is consultant editor. . . . The Elvis Presley Fan Club has an Elvis film night lined up for June 3 at the Osmund Hotel, Dublin.

AMSTERDAM

The International Opera Course for conductors and stage managers organized by the Dutch State Broadcasting Union, has been completed on account of the increasing illness of the Italian conductor Franco Ferrara. . . . Utrecht recently hosted the convention of the international convention with 200 delegates from 36 countries. Performing the convention were Vicky Leandros, the Olson Brothers, Atlanta, Syd Lawrence and Mort Shuman. . . . Bob Hoek, the Dutch boogie pianist, has signed a new contract with Phonogram. His last week recording his new album, "Rockin' the Boogie."

... The U.S. Ambassador last week presented a signed copy of the Dutch artist Muth and McNeal, songwriter Hans van Hemert and arranger Harry van der Vliet.

... The Hague this week, organized by the Paul Act Organization. . . . The 1973-74 Japanese international recording deal with Phonogram. . . . The new summer release, "Love Me Tender," by cabaret artists Bram and Frank, singing Johnny Jordaan, has been released by Philips.

... The Dutch artist, Rikie Zilverdijk, Marjine Bijl, Jack Dekker, Cor Bakker, and the Dutch jazz club, "Jazz Toren."

... Jan van Schalkwijk, managing director of Ariola-Euro-Records, is due to leave the company. He plans to form a new production and publishing company.

His place at Ariola taken by Wim Schipper, formerly the company's international ad director.

... CBS Holland ad director "The Best of Chris Hiltz" album. . . . The new "Whisper" by the Shadows of the Night will be released later this month to coincide with Hiltz appearance at London's Ronnie Scott jazz club. . . . NRG's promotion department moved from Amsterdam to Utrecht. Tel: 06-24-1000-48046-47.

BAG HAGEMAN

TOKYO

The Japan Phonograph Record Association has warned retailers and consumers against the sale of thousands of pirated music cassette tapes that are being distributed by bootleggers in the Osaka and Nagoya city areas. They comprise copies of 20 18-song selections published by the Osaka and Nagoya city areas. They comprise copies of 20 18-song selections published by the Osaka and Nagoya city areas. They comprise copies of 20 18-song selections published by the Osaka and Nagoya city areas. They comprise copies of 20 18-song selections published by the Osaka and Nagoya city areas.

... Cultural Agency will sponsor the first East Asian Copyright Seminar here toward the end of October 1973. For more details, contact the U.K., West Germany, UNESCO and WIPO. . . . The Japanese Society of Authors and Composers and the Japan Phonograph Record Association. . . . A recording session

scheduled for Japanese folk singer Kyoko Moriyama at the Philips Pavilion in London. The first European stereo LP album is scheduled for release Thursday (10). She previously released a U.S. recording for Philips in September 1969, in Nashville, Tenn. Her 20th album was released here March 1973. The Cecil Taylor Trio is due to arrive in Japan for its first performance here March 24 in Nagoya, Kyoto, Osaka and Niigata.

Consolidated net sales of CBS/Sony Records, Inc. and the CBS/Sony Family Club, Inc. totaled 127 billion yen, or about \$48 million, for their annual business term (Feb. 21, 1972-Feb. 20, 1973).

Norio Ohno, president of CBS/Sony, announced here April 24. The total shows a 40 percent rise over net sales registered last year. . . . business year. . . . he added, and recordings of international origin accounted for 53 percent of the turnover. However, he said, Japanese recordings showed a 160 percent increase in sales. . . . record division. . . . Sony's net sales target for this business year is 147 billion yen or over.

... Mami Nakano, in charge of international recording, ad/dt department, record division, CBS/Sony Records, Inc., was due to return here following a 2-week visit to the United States to seek foreign recording agreements. . . . On a similar mission was Tadashi Hino, chief of Teac's newly established international division. . . . as manager, international recording, Polydor K.K. until the end of May.

... Philips is planning to implement its 5th series of inward capital decontrol measures. . . . Philips is planning to implement its 5th series of inward capital decontrol measures. . . . Philips is planning to implement its 5th series of inward capital decontrol measures.

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Diehl: Top 40 Success Keyed On Impending Music Polarity

Detroit—"They, man... it's not me, it's the music." And that's the way Aldeen Diehl, program director of CKLW-AM here, explains the success of his station. Of course, no station is without worries these days, especially Top 40 stations... even those who still maintain dominant ratings in their markets.

Diehl, a veteran Canadian program director even before coming to CKLW-AM, said that he's been doing a great deal of thinking on the declining, overall, of Top 40 ratings "and until it reaches a point when music begins to polarize again, as it has several times,

then ratings will continue to decline. Music polarity really reflects what's happening sociologically in our country. And, frankly, I think that a polarization has already begun for the 1970's, though none of us can perceive it yet. If the polarity comes about, it will be because social conditions are right. That's the way Elvis and the Beatles came about. And, later, message rock.

Personally, I feel that music will be more free and more frivolous than in the 1960's. There was no humor in the music in the 1960's... perhaps because of the war. In any case, now I think people are tired of message songs. "If music polarizes, Top 40 formats will come back stronger than ever, leaving behind those stations who've segmented their music... just as happened to those stations who stuck with jazz in the 50's."

"Most Popular"
"Because, as long as Top 40 stations are able to ascertain what is most popular to most people and program it in an intelligent way, I don't think we can lose."

Diehl felt, however, that there was going to be big changes in FM radio in the next few years "because many have aimed at specialized demographics and even a special portion of those demographics in some areas. I think these stations will find themselves on a thin board over high water [because] because there will be a shift in the public demand."

"As for Top 40, it's still a valid format. It doesn't matter what

happens to music itself, there will still be some songs more popular than others. Find these songs and play them and you'll win."

"People have gotten a distorted view of what a hit is in the past year as there was a certain decline in the effectiveness of singles as a programming tool. Frankly, I feel that albums are bought on the strength of the single or the name of the artist. We find in our research here that some albums shoot up the chart and then decline rather rapidly in sales because they simply were not strong enough in quality."

"The Song"

"Thus, music has to be the one point that it's not a question of whether it's a single or an album cut, but the song itself. If we get caught up in mechanics, we lose sight of the fact that people want to hear the best songs. Rosalie Trombley, my music director, has an instinctive ability, I guess, to recognize the potential of a given cut in an album to become a hit single. She's not perfect; no body is. But she keeps proving herself. I would insure her ears at a million dollars, I'd be cheap at twice the price."

"As for the music list of a Top 40 station, it's not how long it is or how short it is, but the emphasis you place on the various songs. It's the way you're playing the list that counts. More and more of the public these days are complaining about repetition of the songs. But I think that it's the songs that irri-

(Continued on page 34)



KNAC-FM in the suburb of Long Beach on the outskirts of Los Angeles turned over the station on April Fool's Day to Los Angeles record promotion men. In all, 29 promotion executives played air-personality for a day on the station. Above, Del Roy of London Records, left, and Chris Christ of United Artists Records, right, present KNAC-FM program director Ron McCoy with a plaque which reads: "The Los Angeles promotion persons and April Fool Disk Jockeys love Ron McCoy of KNAC-FM for his contribution to better communication."

ABC Dunhill Vouches To Back Early Plays With Rack/Store Stock

• (Continued from page 3)

Grand Rapids, Mich.; KILW-AM and KCRW-AM, Cedar Rapids, Ia.; WKMI-AM, Kalamazoo, Mich.; KASH-AM and KEED-AM, Eugene, Ore.; KBYZ-AM, Salem, Ore., and WDBQ-AM, Dubuque, Ia.

"We can work with these stations because they were branch operated in so many areas," Lasker said. "With our own branch we can afford to experiment, have the proper follow-up with our area people, see if the product is moving and see if we're successful. We survey the market through the local men to see if there are any independent dealers we can reach directly. If not, we find out what the risk is there and we attempt to work with him. I can't tell yet if the project is a success or failure because it hasn't been going on long enough, but I know a company can't survive on five or six big acts. We need continuing new product."

ABC moved into the project initially, Lasker said, "because getting a new record on a radio station, even in the secondary markets that used to be perfect for breaking hits, is more difficult than ever. In major markets the playlist is often only 14 or 15 records with few disks automatically going on, even follow-ups to major hits."

"The secondary markets," Lasker continued, have been formatted, tight playlisted and even if a station plays a new record, there is often nowhere in town for the listener to buy it.

"A radio station is not in the business of selling records," Lasker added. "But generally if a good record is played the listener wants to own it. So the secondaries stick to what they know is available. It's like a cliché. A station won't play a disk not in the market. If a disk puts radio in the position of becoming stale and uninteresting. A station man who says he's not interested in selling records is really saying he doesn't care about his listeners."

Secondaries Tight

Lasker feels the situation has come about over the past five to ten years. "It's not all the radio stations' fault," he said. "Several years ago there were more independent dealers in the secondary markets. These have grown fewer over the years. We as a manufacturer have to help replace and fill some of the void. Rackjobbers replaced many of these independ-

ents. They generally stick to the top 15 or 20 or 40 records. If a disk jockey takes a chance on a new disk, the rack may be 500 miles away and never have heard of it. Or he won't move until he gets calls of his own. Often, because of the mode of his distribution, he can't take a section of his operation and set it aside for a particular area."

Lasker feels that as the situation continued, many secondary markets necessarily took the attitude, "If we have a station, even if we're Top 40 and at least know what we play is available. Many breeding grounds have been lost and this has hurt the ability to break a disk."

"A further problem today," he continued, "is to convince a secondary station, even with breakfast elsewhere, that a record is happening. Who knows, maybe our promotion men aren't convincing them. But a few years ago, action in one secondary meant action in others. Now they are like the majors as far as records played."

Osmonds Focus Of Radio Spec

TORONTO—Footprint Productions Ltd. is launching an hour documentary on the Osmonds into worldwide syndication, reports the station to air the story. The program has been tested in various Canadian markets to excellent response. Nervis, a senior assistant program director of CKOC-AM in Hamilton stated that his station is to air the story three times within six days because of public response.

Footprint started in business last January, but its initial operation was as a distribution arm in Canada for "The Beatles: The Echo and the Dream," documentary produced by Cantair Productions, New York. This program about the Beatles and their first solo venture, A special on the Rolling stones is slated for the near future. "The Osmonds: In Touch With Today" will be offered in the U.S., New Zealand, the United Kingdom, and Australia. The show is 53 minutes long, which leaves seven minutes for local spots. Commercial inserts occur at four places within the show. Over 16 stations in Canada have agreed to carry the program, including CHUM-AM in Toronto.

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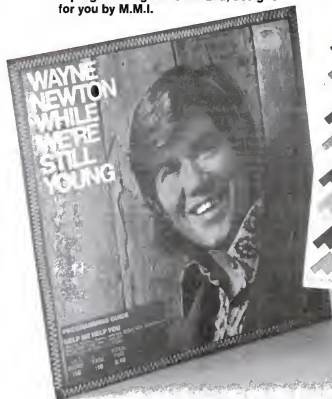
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Music Marketing International presents an innovation in promotional singles packaging...one easy-to-open package for mailing, filing, identification.

A single, four-color, easy-to-open sleeve, addressed to you on one side, identified with the artist on the other, including programming information (Intro, fade and total times, writer, publisher). The spine is printed with artist and title for easy filing; the sturdy sleeve provides easy handling in the station.

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Radio to Pick Top Promo Men

LOS ANGELES—This year, the nation's leading record promotion executives will be again selected by radio stations coast-to-coast, but the final voting will take place only at the sixth annual Billboard Record Programming Forum.

A questionnaire was mailed last week to slightly more than 900 radio stations nationwide asking the program director to list his favorite local record promotion executive, the best promotion executive who works at the headquarters of a record company, and the best independent record promotion man.

The finalists will be printed in a list in the Billboard as soon as all of the questionnaires have been returned; this is expected to be sometime within the next three-to-five weeks. However, the actual winners will be determined at the Forum. As people register on Aug. 16 for the three-day meeting, they will be handed a registration blank to fill out and turn back in immediately. These ballots will be tabulated by the Billboard research division and the winners will be announced at the annual awards luncheon on Saturday, Aug. 18.

Awards will be presented based upon regions in the case of the local promotion men; certificates of merit will be presented to those runnersup.

'National, Too'

In addition, an award will be made to the best national promotion director of a record company; this, too, will be determined by the ballot handed to every registrant.

Last year, some 600 radio and record company executives attended the Radio Programming Forum; this included some three dozen radio men from abroad. The Forum will be held at the Century Plaza Hotel in Los Angeles and everyone registering for the Forum will receive a special discount on their hotel room rates.

The agenda for the Forum and the speakers will also be largely determined by the results of the questionnaire. Final decisions of topics and speakers will be evaluated by the advisory council of the Forum. Chairman of the advisory council is David Moorhead, general manager of KMET-FM, Los Angeles. Advisory officials under Moorhead include Gary Owens, air personality at KMPX-AM, Los Angeles; John Duncan, president of Metromedia Radio, New York; Tom Donahue, general manager of KSM-FM, San Francisco; Don Day, operations manager of WBPX-AM-FM, Fort Worth; J. Robert Wood, program director of KRUM-AM-FM, Toronto; Ernie Farrell, director of operations, MCM Records, Los Angeles; Bruce Lundvall, vice president of marketing of CBS Records, New York; Pat Whitley, program director of WNBC-AM, New York; Joe Smith, president, Warner Bros. Records, Los Angeles; George Wilson, national program director of Bartell Broadcasting, New York; Bob Schaefer, president of Blue Creative Services, Los Angeles; and John Lund, program director of WGAR-AM, Cleveland.

Diehl: Top 40 Success Keyed

Continued from page 52

ate them that they're really complaining about. They're the people who make the music that they like, they can hear over and over without growing tired of them.

"Right now, many program directors are running around asking: What is the magic formula? Well, there is no magic formula. It's the people who make the music that the public likes who set the formula. Not the radio stations."

In regard to the demands being placed on the air personalities of Top 40 today, Diehl felt that the higher energies of music of the 1960's has tapered to such a small portion today that the air personalities will have to move with the flow of the music and be within that kind of content. Fortunately, dejects the greatest adapters in the world.

CLWK-AM plays from a top 30

local list, plus hitbonds, a list of Canadian records, and an extra list. So, the total list runs 40-45 records a week, which is long for this day and age. Top 40 programming and these records will include selected LP cuts which the station plays as a hitbond.

The Canadian station, located actually on the outskirts of the U.S., has the burden of playing 30 percent Canadian records, "but it's obvious since this station hasn't declined in ratings any greater than any other Top 40 station in the U.S. and, in fact, declined somewhat less, we've not been hurt in that regard."

The inflexibility of devoting a third of our air time to Canadian product can be a detriment at times, however, because of its inflexibility. There's always been an ebb and flow of hit product in the record business. Sometimes you have a drought of good material, sometimes you have too much.

"But, overall, in retrospect, on the rule about playing a third Canadian product hasn't hurt us. I can't say that I like most of the Canadian records, though there is a fair number that I do like... but it's the same with U.S. and U.K. product. It's all music, period."

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AP



MAX JOX

By CLAUDE HALL
Radio-TV Editor

Gary Alfyn is the new national program director of the Star Stations chain and is headquartered at KOLM-AM, Omaha. He'd been with the Schaefer operations south of the border, XHRS-FM and Barry M. Reports in from WKTF-FM, Baltimore, where he's now program director and operations manager. Midway station is pop progressive in the day and goes black progressive after midnight. Richards had been with WHMC-AM, Gaithersburg, Md., which programmed at Washington, D.C.—Venus Music in Valparaiso, Ind., and will now be heard on the noon-to-2 p.m. slot at WCCO-AM, Chicago... After 15 years, the Tim and Bob show on KPRC-AM, Houston, has bit the dust, to use a bit of Texas lingo. Byron has gone to KPRC-TV to do 7-midnight stint Saturday and Sunday. KPRC-AM has changed the music policy somewhat, concentrating a little more on non-rock oldies along with contemporary music.

Well, it looks as if Cecil Hefel is now willing to announce publicly what his radio operation is all about and officially state that Buzz Bennett is national program director. Richard Casper, executive vice president and general manager for U.S. properties, Buzz, as you all know, is working on WKPO-AM in Pittsburgh. Hefel also owns WJHM-FM in Pittsburgh; WKOR-FM in Fort Lauderdale; with WROR-FM in Boston and KONAM-FM in St. Louis managing KPCB-FM. Hefel also has Kin-Tel Productions in Atlanta which ceremonial soundtrack and commercials and Pacific Expositions, a Hawaii-based concert promotion firm, plus a TV station, restaurant, golf links, a helicopter operation, and other things like that. An impressive operation. Fip has taken a leave of absence from his job with do Programming, Los Angeles.

Reh Foster has resigned as program director of KRLA-AM, Los Angeles. Like most other program directors who've been at the station, he complained about lack of autonomy as he left. Some promotions within Drake-Chenault Enterprises, Los Angeles, Pat Shanahan has been promoted to executive vice president and general manager of the firm. Lee Bayley has been promoted to vice president of programming and station relations. Ron Nickell has been promoted to general sales manager. Bert Kleiman has joined the firm as special projects man-

ager. He'd been with WFLP-FM in New York as program director. And Mark Ford has joined the firm as production director, he'd been production director and announcer for KMEN-AM, San Bernardino, Calif.

Stoney Richards is shifting from WGAR-AM in Cleveland, where he did the 8-midnight show to midday work at KJIS-AM in Los Angeles. So, WGAR-AM is looking... Also, on the move is WAME-FM in Charlotte, where program director Edd Robinson has also been losing pace to bigger markets at a rapid pace. Going to WRIO-AM in Atlanta to do the 7-midnight show is Bob Grayson. Going to WUBE-AM in Cincinnati to do the morning show is Bob Scott.

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DEMETRIS TAPP "I'M MISSING YOU"

A very pretty country lady with a voice to match. Demetris debuts on the label with this soft, choral ballad guaranteed to generate interest in C & W markets and very possibly, cross over into those pop markets who have been programming Vicki Lawrence, Anne Murray and Barbara Fairchild. Another top female country performer who's got the natural appeal and a very promising future.

CASHBOX

ABC RECORDS
#11362

The Gwery Group
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AL GREEN—Car Me, Hi XSHI 12077 (London). There is a too tripping quality to Green's music which gratifies him to his audiences, in the style, he is a ladies' man but he asserts himself so positively that his music rings true with the listeners on the street. These infused ingredients are all powerfully on display in this LP which reflects the winning beauty of Memphis based production by Green and Willie Mitchell. A stunning bass and drum bottom, electric guitar and purring horn buoyant voice is sweet and clear together with his lyrics. It all sounds so effortless but that is the deceiving quality to his music. He's hard at work communicating.

Best cuts: "Stand Up," "I'm So Lonely I Could Cry," "Here I Am (Come and Take Me)."

Dealers: Green is the hottest male vocalist in all categories, so you know you will be displaying this prominently. Otherwise, you haven't been in the business during the past year.

DAVID BOWIE—Adden Sea, RCA LSP 4352 Combine raw energy with explosive rock and the end result is this newest effort. With three LPs already on the chart, Bowie can easily make this number four. The English production smacks of a high pitch and a gut level roar. Nine of the tunes are by Bowie. Mick Jagger and Keith Richards' "Let's Spend the Night Together" is the 10th. Bowie's imagery is often obscure but it doesn't seem to matter as the production is what matters: the sonic impact is all important, and there is plenty of vocal emotion and instrumental exuberance for jazz.

Best cuts: "Watch That Man," "The Jean Gene," "Lady Grinning Soul" (slow and delicate).

Dealers: an important sales offering from England's top musical import. The cover is an off-beat pointed face.

ISAC HATES—Live at the Sahara Tahoe, Enterprise ENS 25005 (Columbia). Mr. romantic soul is captured in all the dramatic lighting which became his concert presentation in the Nevada show city. The production allows you to feel the intimacy of the theater and the impact which Hates has on people. The program is a combination of tunes which he has been singing for the past year or so. There is sheer delight to Hates' voice and the way he phrases, with support from Buti Butler and most members of his Movement backing band augmented by horns and flutes.

Best cuts: "Never Can Say Goodbye," "The Look of Love," "Stormy Monday Blues," "Am I Not Sincere."

Dealers: The jacket is a clever collage of the hotel's theater door which opens to show Hates at the piano.

PERRY COMB—And I Love You So, RCA AFL 10100 When you have talent and class it stays with you. Perry's newest LP hits the listener with these two qualities

QUICKSHEER—Anthology, Capitol 11115 This is a memory rich recollection of the San Francisco group's music covering 1967 through 1971. All the sophisticated blendings of rock and jazz are here. Best cuts: "Pride of Man," "Spendrift," "The Fool."

MARK ALMOND—The Best of, Blue Thumb SP 6031 (Famous). Well defined vocal and instrumental work from this true English band which blends jazz soul with a sensitive approach to pop music. Best cuts: "The City," "The Ghetto."

STEVE FERGUSON, Asylum 5004 (Atlantic). Here is a black sounding bluesy Newy man who looks like Billy Paul. His self-penned tunes are simply phrased for easy listening and a nice, laid back feeling accents everything. Best cuts: "Gypsy Hot," "Lonesome Love," "Ram."

DON AGARIC, Elektra EKS 75057 An album of many flavors, like a triple-decker ice cream cone. Best cuts: "Sonny Days," "Phosphorus Blues."

MASHVILLE'S GREATEST INSTRUMENTALISTS, RCA AFL 0167 Country stars have been calling for more instrumentals, and RCA has put together a magnificent package, some of them classics. Artists include Floyd Cramer, Roddy Bristol, Buck Tilton, Dick Albani, Jerry Reed, Howard Johns, Albin Pollock (with a symphonic arrangement), Danny Davis, Lester Flatt and the Kentucky String Band.

WEATHER REPORT—Sweetnighter, Columbia KC 32210 By now we all know that this is an adventurous, space age jazz band which is popular among contemporary talk. Each of its previous albums has broadened the band's abilities to communicate in both the jazz and rock fields. This newest endeavor presents an interesting amalgam of a Latin and R&B rhythmic mixture. The music blends and bubbles like lava emerging from an awakening volcano which it lit up with electric flutes. Leader Joe Zawinul's electronic keyboard work creates lightning, swirling effects while Wayne Shorter's soprano sax takes the place of an electric guitar and plays as an unburned flasher. Best cuts: "Boogie Woogie Waltz," "125th Street Congress" (sophisticated, grown up 145 street music).

PAUL HUMPHREY—Supernormal, Blue Thumb 47 6025 (Famous). Drummer Humphrey heads up a lush studio band consisting of two bassists, Joe Sample on electric piano, organ and clavichord and Wilton Felder on plus guitars. Artur Adams and David Cowen, basses Chuck Ramsey and accompanist Rick DeLoe. Their music is light and flowing and fun and may draw comparisons with the style

Pop

right away. This is a superb jacket in which the veteran balladeer works with the right material within the proper vocal range and within the right tempo barriers. With a delightful production assist from Chet Atkins and his Nashville associates, this is warm, friendly, tastefully done interpretations of current songs. Perry's giddy quality, his exuberant phrasing are outstanding, with a nice comfortable large orchestral setting adding a rich surrounding.

Best cuts: "And I Love You So," "For the Good Times," "It All Seems to Fall Into Line."

Dealers: Come to have some roaring back with solid musicianship and an LP which cries for listening.

MELANIE AT CARNegie Hall, Neighborhood NRS 49001 (Famous). The singer's special vocal quality produces an intimate sense of involvement, and that is how this LP comes off—as a life between entertainer and listener. Did it 22 songs offered, all of by Melanie with two exceptions, and here she goes back to her basic folk roots to seek inspiration from Bob Dylan and Woody Guthrie. The two record set includes her recent hit singles and the music and love songs for tomorrow.

Best cuts: "Brand New Key," "Bitter Bad," "Beautiful People."

Dealers: artist is huge among young war warblers and also appeals to the folk crowd. Her name has sales impact.

NILSSON—Nilsson Songs, RCA 10023 Harry Sweets America's under ground and above ground good postmodern by patterning his vocal styles to that of Randy's. The phrasing and intonations are very much Randy's, but this is Harry doing the singing and playing instruments. Since Newman has a strong cut and since Nilsson is himself a popular artist, the interpretive associations make sense business wise. Nilsson puts a lot of heart and energy into the songs which helps imbue his Randy's work and word pictures. There are several works which are unfamiliar, but there are several well-known works.

Best cuts: "Love Story," "Yellow Man," "I'll Be Home."

Dealers: this could be a sleeper, so don't shrug it off. Both artists have name power.

SHIRLEY BASSETT—Never Never Never, UA LAD55 How can an artist like this with such a great voice, knowing how to project and interpret a lyric have such a hard time in the U.S.? Now can such a superb not get the audience and be known by the public? There are puzzling questions, all the more so in light of this superb production, done in England with care and love and showcasing Shirley's outstanding vocal range, supplemented by a large orchestra. Perhaps this LP will turn things around.

also recommended

TIM DAVID—Take Me As I Am (Without Silver Without Gold), Metromedia 11075 Tim David demonstrates amazing versatility in music, occurring, some of the cuts sound a little bit country, a little bit rock. Best cuts: "Take Me As I Am," "Baby Won't You Come Out Tonight," "Country Heart Not Soul," "Only Yesterday."

CLINIC—Now We're Even, Roulette 1010 Warm, lively four part harmonies from the tightly knit band, which has a smooth, controlled sound. A nice hello to their adventuresome career. Best cuts: "My Love Is Love," "Prelude," "Here I Stand."

ARTHUR HURLEY & GOTTLEU, RCA KC 32273 Melow rock into a country flavor. Lyrics in each selection are strong. Best cuts: "Sunshine Ship," "Bobby Song," "Crave."

SPOOZY 100TH—You Broke My Heart, So I Beat Your Jaw, AMI 4385 You've gotta love any album with this title. The sobby heavy music in the grooves doesn't disappoint. Best cuts: "Wetline," "Self Seeking Man."

Country

Best cuts: "Lonesome Blues," "I'll Fly Away," "Fueled" Songs.

Dealers: A lot of name value in this package.

Jazz

Dealers: Band is known in rock and jazz circles.

DAVE BRUBECK—We're All Together Again for the First Time, Atlantic 1541 The LP takes on an eclectic to several European cities where we find Paul Desmond's rubbering convincingly with pianist Dave and baritone saxophonist Gerry Mulligan. Bass Jack J and drummer Albin Dawson are the rhythm base for the development of a tune. Thus this is half of Brubeck's "old" quartet. The music is

Soul

of the successful Courtneys who are Blue Thumb's top instrumental act. Nevertheless, the sound is broad enough to appeal to pop and soul buffs, with jazz

also recommended

LEROY HUSTON—Love On Love, Columbia 8017 (Buddah). Polished vocal and instrumental work by a large orchestra blend nicely. Best cuts: "Oh Love On," "I'll Be There," "I Shall Care."

Best cuts: "I Won't Let a Day Without You," "There's No Such Thing as Love," "Killing Me Softly With His Song."

Dealers: This is a key English vocal who knocks out audiences with her concert. She is currently on a national concert tour.

JOAN BAEZ—Where Are You Now, My Son?, AMI 4390 Baez has always been an evolved political activist, and this newest effort her communications drives produces a sharp, two-sided sound of explosive cutting power. For one side is a tightly woven emotional poem-narrative which is the title of the LP, interspersed with on location sounds of American Indians talking on radio, the Christmas, the sounds of Vietnam people in agony and Joan sitting in a bomb shelter with other visitors and talking about it. She sings a song of sad thoughts which gives all these ingredients solidly together. The other side is a good, basic type message songs about human existence and pain with a fine, delicate texture.

Best cuts: "Less Than The Stars," "Best of Friends."

Dealers: This LP should drive FM play and pull in a young buying audience because of the unorthodox nature of the material.

R. J. THOMAS—Seasons, Paracorn 6052 (Famous). Observing the growth of a recording artist over the years can be an intriguing—and highly enjoyable—task, especially such an artist as Thomas who shifted from teen appeal product to the MOR genre and now into music for the intelligentsia. His young adult, and the music is fabulous, with members of Blood, Sweat & Tears and Eric Weissberg sitting in as endnotes. Without doubt, this is a mature side of Thomas that presents... a different and complete and progressive sound.

Best cuts: "Too Many Mondays," "Humble Pie," "Early Morning Hush."

Dealers: Good! jackets; lyrics printed in inside cover. Thomas is getting good TV exposure on special.

PHIL EVERLY—Six Spangles Springer, RCA LSP 10092 This goes on and does an extraordinary job with a sound that is soft and compelling. The vocal demand demonstrates exceptional songwriting ability.

Best cuts: "The Air That I Breathe," "It Pleases Me To Please You," "Our Song."

Dealers: As an hall of the world's known Everly Brothers act, you're assured certain hit or sales.

YON SAWYER SOUNDTRACK—United Artists UALAD57 An extremely cute, high-quality album with music and lyrics by Richard and Robert Sherman. Country artist Charley Pride does an outstanding job of "River Song," showcasing the guaranteed success of the movie. This LP should be a great seller.

Best cuts: "River Song," "Gratification," "Firebrawl."

Dealers: In line with performances of movie in your area. LP should sell well in pop bins and, if you point out the performances of Charley Pride, in the country bin.

also recommended

JON LUCIEN—Baphia, RCA 10161 His softly enthralls you with a warm, magical voice that's perfectly in tune with the tender love ballads which permeate this LP. Best cuts: "Rashid," "The War Song." LP.

Leonard Cohen—Live Songs, Columbia KC13124 Worldly suffering, album of desperate burnings, ballads Cohen's limited voice at its best. Best cuts: "Bird On The Wire," "Story of Isaac."

VARIOUS ARTISTS—The Progressives, Columbia KC13154 True old low-priced sampler of the label's spectrum of avant garde talent. Artists range from Mahavishnu Orchestra to classical John Carlos, Weather Report and Gentle Giant.

MAN—Be Good to Yourself at Least Once a Day, United Artists UA LAD77 F. Smoothly melodic heavy-metal rock from a new English group. Outstanding pop display inside the package. Best cut: "Keep On Goin'."

also recommended

DOTTIE WEST—If It's All Right With You/Just What I've Been Look For, RCA 1-0151 This album has everything, including one of her famous Coca-Cola commercial tunes. But it has feeling, plenty of it, and great numbers, which she performs to absolute perfection. Her list of musicians is a who's who.

Best cuts: "Bitter Tears Are Harder They Fall," "Try to Win a Friend."

Dealers: This one should move rapidly, so keep it stocked.

sensitive and probes the inner workings of jazz improvisation. The program melds together like "Take Five" with the free development on "Truth" from Brubeck's trademarked "Take Five" (Phonics are Spinning).

Best cuts: "Koko Song," "Rottenbottom Blues" (down home and heavy), "Take Five" (all 16 minutes worth).

Dealers with jazz in an active state, this LP should attract Brubeck's followers who wish to expand a major force in the music.

SIR CONWALD—The Power of Feeling, Encounter 3004 (GSP). Delightful, straight ahead fun blowing by the sax flutist leader and a small group. Best cuts: "People Make The World Go Round," "Betty's Got My Love."

Dealers: Solid musicianship, but this LP will need to be displayed.

Best cuts: "Go! Together," "Poppy Charlie," "St. Thomas."

Dealers: Solid musicianship, but this LP will need to be displayed.

Best cuts: "Go! Together," "Poppy Charlie," "St. Thomas."

Dealers: Solid musicianship, but this LP will need to be displayed.

Dealers: Solid musicianship, but this LP will need to be displayed.

MC AND DAVID TURNER—The Best of, Blue Thumb 47 6025 (Famous). Deep in the reservoir of soul talent, this LP isn't that old but it sure works. Best cuts: "The Hunter," "Crazy Blue You Baby."

EAST CONTO, Encounter 3002 (GSP). Good strong lively commercial sounds from this new septet with some rock influences on pop. Best cuts: "I Found You," "Anything You Have in Mind."

(Continued on page 56)

Billboard's Top Album Picks

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• Continued from page 55

MOZART: LA FANTA GARDINIERA (GOSWARTEN AUS LIER)—Soloists/No-
deductio Rundfunk Orch. & Chorus (Schmidt-Issendorf), France 6703 039. An
early opera buff, written at the age of 18 and full of intimations of things to come,
this is a fascinating listening experience. It's sung here in an authentic German
version, since portions of the original Italian libretto were lost. Cast is expert and
features the highly-acclaimed Jessye Norman in a leading role.
**Quakers: A first complete recording, "Tina" will prove irresistible to many rap
fans. Back to rap to receive heavy and favorable reviewer coverage.**

CARLETON: CONCERTO FOR ORCHESTRA—New York Philharmonic (Bohler), Co

Classical

Luigi M3 2232. Issued only in a compatible 4-channel version, and with the
entire thrust of the presentation plugging surround-sound attributes, set should
come at a comfortable rate to stereo only buyers as well. But the growing "Q" mar-
ket is the main target, and new saturation sales may be anticipated there. Graphic
diagrams showing orchestra placement and channel distribution of the sections col-

orally illustrate the double-fold jacket.

Quakers: Later is grinning its biggest promotional guns for this one. Cover art
makes for superior display.

GREAT TOWNS OF TODAY—Angel S 36947. Tick them off, Bergondi, Oerli,
Domingo, Cedeno, King, McCracken, Pavarotti and Vickers, all on a single pick-up
album, and heard in some of the most popular areas from the operatic mainstream.
Adds up to a strong concert album, wild but commercially and artistically.

Dealers: If you do any business with vocalists this is a "must" item.

also recommended

MOZART: SERENADE NO. 7 (HAFNER)—Berlin Philharmonic (Bohler), DC 2530
250. Lovely, idiomatic performance and excellent sound, it rewards serious listening
or can serve superbly for those who get like some entertaining Mozart in the
background.

**COLIN DAVIS AT THE LAST NIGHT OF THE PROMS—BBC Symphony, soloists &
chorus, France 6588 011.** A live recording of the traditional "proms" happening at
Royal Albert Hall. Pieces are unrelated, but the spirit of the event comes across on
disk to involve the listener. Good cover art.

**BAROQUE MASTERPIECES FOR TRUMPET & ORGAN—E. Tarr, trumpet; G. Kent, or-
gan, Ronesuch H 71279.** They may not be as famous as the trumpet and the organ, but
a number of lesser baroque instruments (except for Pavarotti) are attractive, and beau-
tifully performed and recorded. There is growing interest in this combination of
instruments.

Latin also recommended

ANDREA CROUCH & THE DISCIPLES—Live at Carnegie Hall, LHM 5502 (Lescos).
Exciting entry from this under-rated group. Excellent material that should be pro-
grammed at levels other than gospel. Best cuts: "I Don't Know Why," "Can't No-
body Do Me Like Jesus," "You Don't Know What You're Missing."

Religious also recommended

LOS ANGELES NEGROS—Con Todi M Amey, UA Latino 071 (United Artists). Don't
be confused, this is not a soul album in spite of the name of this Argentine group,
although the few men group does occasionally perform with great soul feeling. Best
cuts: "Couscouso Paloma," "Vete en Silencio," "Con Todi M Amey."

Pop album picks—titles deemed worthy of a post among the first 100 places on the Top LP
chart. Pop also recommended LPs are titles thought to wind up among the lower half pos-

sions. Other category LPs are deemed to break in the top and lower half of their respective
charts in a similar fashion. Review editor—Eliot Tiegler.

Bubbling Under The Top LP's

201—JOSE FELICIANO, Compartments, RCA APO 0141
202—JOHN STEWART, Canons in the Rain, RCA LSP 4827
203—FANNOT CONVENTION, Reun, AAM SP 4386
204—INDEPENDENTS, First Time the Best, World WB 824 (Capitol)
205—BUBER & THE JETS, For Real, Mercury S 1459 (Phonogram)
206—BLIND QUATMAN, Columbia KC 31761

207—STEELEY SPAN, Parcel of Ragues, Chrysler CR 1046 (Warner Bros.)
208—MICHAEL STANLEY, Turnaround PVS 106 (Fame)
209—CANNED HEAT, New Age, United Artists LA 045 F
210—ROY WOODS WIZZARD, Wizard's Brew, United Artists LA 042 F
211—NEW SEEKERS, Philad Wizzards, WGM/Verve MY 5038
212—CHARLIE RICH, Behind Closed Doors, Epic NE 32247 (Arista)
213—MIRACLES, Resurrection, Tami 7 325 L (Motown)
214—JOHN NAY, My Sporting Life, Dunhill DS 50147

215—SWEET THURSDAY, Great Western Gramophone KR 32029 (Columbia)
216—MICHAEL HARRIS, His Greatest Performances, Dunhill BSC 50129
217—TRACY NELSON & MOTHER ELLEN, Poor Man's Paradise, Columbia KC 31559
218—JERRY CASH, Gospel Road, Columbia KC 32253
219—RAY CHARLES, Live in Concert, Blueways BLS 6055 (ABC)
220—BUDOS, ABC JACY 785
221—MONTY PYTHON, Previous Record, Charisma CAS 1063 (Buddah)
222—TITANO & GIAMMARISE, De SP 7777 (A&M)

Bubbling Under The HOT 100

101—OMARIE BLOSSOM SPECIAL, Charlie McCoy, Monument 8566 (Columbia)
102—CUM ON FILL THE NOZZE, Slide, Polydor 15069
103—BAD WEATHER, Supreme, Motown 1275
104—GONE LIVE WITH ME, Jay Clark, Dot 17449 (Famous)
105—WHITNEY YOUR NAME'S NAME, Tanya Tucker, Columbia 45799
106—PERCULATOR, Hot Butter, Music 1473

107—RUEB BAND OPUS 50, Part 1, Siegel-Schwartz Band/San Francisco Sym-
phony Orchestra, RCA 15868 (Polydor)
108—WHISKEY WHISKY, Rio Grande, AAM 1414
109—FULL CIRCLE, Byrds, Asylum 11016 (Atlantic)
110—SLIP & SLIDE, Rufus, ABC 11356
111—AM & BLUE, Galt, Behind Closed Doors, Epic NE 32247 (Arista)
112—IF THAT'S THE WAY YOU WANT IT, Diamond Head, Dunhill 6342
113—BROTHER'S GONNA WORK IT OUT, White Heat, Motown 12220

114—GOO GIVE ROCK & ROLL TO YOU, Argent, Epic S 10972 (Columbia)
115—GOD OF THE STARS, The Stylistics, A&M 1140
116—YOU DON'T KNOW WHAT LOVE IS, Susan Jaks, London 45-182
117—WELL HELLO, Yellowstone & Voice, Red Box 10708 (NGM)
118—MAN OF THE WORLD, Robin Thicke, Chrysler 2059 (Warner Bros.)
119—LEGEND IN MY TIME, Sammy Davis Jr., MGM 14513
120—HELLO STRANGER, Fire, Ram, Mercury 73373 (Phonogram)
121—LOVE A HAPPINESS, Ernest Jackson, Sone 101

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

BALTIMORE: WRTK-FM, Barry Richards
BALTIMORE, N.Y.: WBAB-FM, John Vici
HARTFORD: WHCN-FM, Paul Peyton
ITHACA: WYBR-FM, Ric Browne
KANSAS CITY: KBEY-FM, Joe DiBello

LONG BEACH: KNAC-FM, Ron McCoy
NEW YORK: WNEW-FM, Dennis Elson
PORTLAND: KINK-FM, Bruce Junkhouse
PHILADELPHIA: WMNR-FM, Jerry Stevens
PROVIDENCE, RI: WBRU-FM

And Ruthberg
RACINE: WRKR-FM, Joy Sands
ROCHESTER: WCMF-FM, Bernie Kimball
SAN FRANCISCO: KSAN-FM,
Bonnie Simmons

SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelly Hoffman
TORONTO: CHUM-FM, Benji Karsh
UTICA, N.Y.: WOUR-FM, Bill Tullis
VALDOSTA, GA: WYVS-FM, Bill Tullis

CHRISTOPHER REARNEY, "Pernicious Slash," Capital: CHUM-FM
JOAN KELLY, "Joan Kelly," Blue Ocean: KOL-FM
BOHNE KOLK, "Bonne Kolk," Capital: CHUM-FM
DAVE MASOON, "In Alive," Blue Thumb: WBRU-FM
MELANIE, "At Carnegie Hall," Neighborhood: WYVS-FM, WNEW-FM
MIRACLES, "Reunite," Tami: WYBR-FM
MICHAEL MURPHY, "Comic Cowboy Sonnet," AAM: WCMF-FM, WNEW-FM
PAUL McCARTNEY & WINGS, "Red Bone Speedway," Apple: WYBR-FM, WYVS-FM, KNAC-FM, WCMF-FM, KSAN-FM, WMNR-FM, KINK-FM, WKTR-FM, WBAF-FM, KSHE-FM
JOEY PRATT, "Any Day," Columbia: WYBR-FM
PROCTOR & BERSHAW, "P.T. or Hot T.V.," Columbia: WYVS-FM
MICHAEL QUATRO JAM BAND, "Look Deeply into the Mirror," Elevation: WYBR-FM
MARSHALL TUCKER BAND, "Marshall Tucker Band," Capricorn: WNEW-FM, KBEY-FM
UDAH HEAP, "Luv," Mercury: WMNR-FM, WCMF-FM, CHUM-FM, KNAC-FM
WEATHER REPORT, "Sweetest Things," Columbia: WMNR-FM, WCMF-FM
BILL WITHERS, "Lonely Sunday," Source: KSAN-FM
ROY WOODS, "Wizzards Brew," United Artists: WKTR-FM
WILLIAM SAINT JAMES, "A Song For Every Moon," AAM: WYBR-FM
KING CRIMSON, "Lunar Yarns in Aspic," Atlantic: CHUM-FM
LEE MICHAELS, "Nice Day For Something," Columbia: KSHE-FM
GREEN SLIDE, "Green Slide," Warner Bros.: KNAC-FM
ELLIE GREENWICH, "Let It Be Written, Let It Be Sung," MGM: WBAF-FM
HERBIE HANCOCK, "Sextant," Columbia: WYVS-FM, WYBR-FM
ISMAIC HAYES, "Live At The Sahara Tavern," Enterprise: WYBR-FM
HEADS, HANDS & FEET, "One Soldiers Never Die," ABC: WYBR-FM, WBAF-FM, WOUR-FM

JOE HERMONSON, "In Japan," Milestone: WBRU-FM
NICKI HOPKINS, "The Tin Man Was A Dreamer," Columbia: KBEY-FM, WYBR-FM, KNAC-FM, WYBR-FM, CHUM-FM
PAUL HUMPHREY, "Sweet Melow," Blue Thumb: WBRU-FM
INCREDIBLE STRING BAND, "No Notion Deal," Ryple: KBEY-FM
MICHAEL JAMES, "New York Rock," ABC: WYBR-FM
THOMAS JEFFERSON BAY, "Thomas Jefferson Bay," Dunhill: WBAF-FM
CAPERS & CARSON, "Capers & Carson," Jinn: WBRU-FM
PAUL CHARLES, "Luv," Atlantic: WYBR-FM
CLINIC, "Waltz Around," Roulette: WYBR-FM
COLD RUDDO, "Thriller," Warner Bros.: KSAN-FM
LARRY CORTELL, "The Real Great Escape," Vanguard: KOL-FM
THE COUNTRY KINETICS, "The Country Generation," Vanguard: WKTR-FM
RETT DAVIS, "Betty Davis," Just Sunshine: KNAC-FM
JESSE DE DAVIS, "Keep Me Comin'," Epic: KNAC-FM, WOUR-FM
TIM DAVIS, "Tale Me As I Am," Metromedia: WBRU-FM
BILL SELLER, "September Day," Goodtime: WBRU-FM
RED DOLANS, "Red Dolans," Asylum: WBRU-FM, KOL-FM
EAGLES, "Desperado," Asylum: WYBR-FM, WYVS-FM, KBEY-FM, WYBR-FM, KINK-FM
FACES, "Oh La La," Warner Bros.: KSAN-FM
FAIRPORT CONVENTION, "Rocks," AAM: KBEY-FM
STEVE FERGUSON, "Sweet Ferguson," Asylum: WYBR-FM
JOE FELICIANO, "Compartments," RCA: KINK-FM, WKTR-FM, KSHE-FM
FLEETWOOD MAC, "Penguin," Asylum: WYBR-FM, KSAN-FM, KINK-FM
KIMMY FREEMAN, "Gold American," Vanguard: KBEY-FM, WBRU-FM
FOCUS, "Focus 1," Sky: WKTR-FM, KINK-FM
ERIC GALT, "Fornicat," Radio: KSAN-FM

GALLAGHER & LITTLE, "While The Lady Sleeps," AAM: WYBR-FM, CHUM-FM
J. GELS BIRD, "Bloodshot," Atlantic: WYBR-FM, KNAC-FM, KSAN-FM, KINK-FM
DON AGART, "Whore," Atlantic: WYBR-FM
ANN ARBOR, "Shoes and Jazzy Festival 1972," Atlantic: WMNR-FM, KINK-FM
JOHN BAEZ, "Where Are You Now My Son," AAM: WYBR-FM, WBAF-FM
D. BEAVER, "Rangements," Tiki: WKTR-FM
BLUE RIDGE ANGELS, "Blue Ridge Rangers," Fantasy: WYBR-FM
DAVID LEE, "Nice Baby And The Angel," Asylum: WYBR-FM, WMNR-FM, KBEY-FM, WYBR-FM
DAVID BOWIE, "Holidays Sans," RCA: KSAN-FM, WCMF-FM, KNAC-FM, WYVS-FM, KSHE-FM, KOL-FM
BUCKHEART, "Chardas," London: KSHE-FM
STEELLES SPAN, "Parcel of Ragues," Chrysler: WYBR-FM, WBAF-FM, CHUM-FM
STEELES SPAN & MARSHALLS, "Down The Road," Atlantic: KNAC-FM, WYBR-FM
SONS OF CHAMPEL, "Put My Own," Atlantic: KSAN-FM
SPORTS TIDY, "You Break My Heart, So I Break Your Heart," AAM: WCMF-FM, WYBR-FM, WKTR-FM, WBAF-FM, KSHE-FM, KOL-FM
WILLIAMS HILL, "Slavers Wheel," AAM: WKTR-FM
STEELLES SPAN, "Parcel of Ragues," Chrysler: WYBR-FM, WBAF-FM, CHUM-FM
STEELES SPAN & MARSHALLS, "Down The Road," Atlantic: KNAC-FM, WYBR-FM
JAMES STEVENS, "Put My Own," Atlantic: KSAN-FM
STRANES, "Burdin At The Seams," AAM: WKTR-FM
SONNY TRYON & BROWNE MCGREE, "Soundtrack Book of Numbers," Bric: WBAF-FM
DOMINICK TRIANO, "Tricky," Mercury: KBEY-FM



J O A N B A E Z

"I am passing on to you, as clearly and powerfully as I can, this gift which was extended to me by the sheer chance of being somewhere at the right time in history and living through it."

"Where are you now, my son?" chronicles a major chapter in the life and work of Joan Baez. Not only does it hold her new music, but also actual recordings of the war, from the massive Christmas bombing raids in Hanoi during December of 1972. These recordings serve as a backdrop to the title ballad which she has written, spoken and sung. The ballad captures her impressions during those ravaged and war-torn days.

Share these moments with her. The music of Joan Baez comes in many colors.

Where are you now, my son?



SP 4390

Billboard's Top Single Picks

MAY 12, 1973

Number of singles reviewed
this week 171 Last week 172

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Chartalk

There's something about a song which has a comedy undercurrent which seems to underlie it to new legions of listeners. Take "Monster Mash" by Bobby Pickett. He first recorded that ditty in 1962 for a small Los Angeles label, Garpis, which released it only the month in September. By November it was the nation's top tune.

Then Parrot bought the master in 1970 and out it came again and hit the charts for the second time at the bottom positions. It stayed on the chart for three weeks getting to 91. Maybe kids in that decade didn't find the saccharine monster salutes as funny as their predecessors.

Well, now we find it climbing up the chart again where it rests this week at 85.

up from 94. Two Milwaukee stations, WZUW-AM and WISN-AM are credited with breaking it and making it a regional success. London has now moved nationally and our research department is picking up good sales in markets around the country. So maybe with Walerga and other scandals in the headlines, today's impressionable young music listeners find humor in the music. What else do they have to laugh about?

For the fourth week in a row, "The Yellow Ribbons Round the Old Oak Tree" is our top tune. The story written by a prison inmate asking his god to show him a sign

that the still cares, has given 500 new outlaws on the life. The last single to hold the number one position four weeks was "You're So Valuable" by Carly Simon which occurred last December.

And in case you haven't noticed, jazz music is making nice impressions on the album chart with a mix of varying styles and impressions among the top sellers. They include Dwekels, Mahavishnu Orchestra, Traffic (which is signed with the label), the Crusaders, Santana, the Billie Holiday repackage, Donald Byrd, Miles Davis, Duke Barber's "Last Tango in Paris" soundtrack and Ramsey Lewis, who unfortunately for this report has just dropped off the chart, but was there for 10 weeks. The point is that jazz does really sell.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20

positions on the Hot 100. Also recommended means a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegler.

DIANA ROSS—TOUCH ME IN THE MORNING (3:51); producers: Mike Maser, Tom Baird, Jerry Gentry Jr. (executive producer); writers: Ron Miller, Tom Baird, Stan & Van Stoo, ASCAP. Motown 1239. Diana is back in a delightfully contemporary way after releasing *Blow Up*. She overbites the background voices and has a warm, lyrical lead vocal. This song was done seven months ago and has been held until now. It's very much welcome. Flip: "I Won't Let a Day Without You" (3:48); producers: Mike Maser, Jerry Mercante; writers: Paul Williams, Roger Nichols, Alamo, ASCAP.

GEORGE HARRISON—GIVE ME LOVE (GIVE ME PEACE ON EARTH) (3:32); producer: George Harrison; writer: G. Harrison, Material World Charitable Foundation, BMI. Apple. 6678 (Capitol). Harrison's voice and sweet, country laced guitar work under a rippling but controlled rhythm base, lends itself to this plea for human understanding and a rock base.

JOHN DENVER—If You Really Love Me (4:30); producers: Melvin Dwan, Kris O'Connor; writer: Rene Lattin, Cherry Lane, BMI. RCA 74-955.

RAMESSY LEWIS—Hanging On Strongly (2:34); producer: Ramsey. B. Russell, W. Farrell; writer: Robert Motter, BMI. Columbia 4-45847. (reduces in a semi-ragga style).

standing. His sincere sound anguishes the listener and brings him into the story. Flip: no info available.

THE STYLISTICS—YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART) (3:38); producer: Thom Bell; writers: Bert Bacharach, Hal David, Jack Blue Sea ASCAP. Arca 4618. This is a very peaceful, rhythmic music, rich in strings and horns in the background with the light, soft sounding harmonic sound of the group interspersed on a catchy dance. The marriage of trumpet and lead vocal on several lines lends a color to the production. Flip: no info available.

PAUL SIMON—RHODODENDRON (3:24); producer: Paul Simon, The Mashed Shells Sound System; writer: Paul Simon, Charing Cross, BMI. Columbia 4-45859.

also recommended

JOHN RAY—"Blueshine (Friend of Mine)" (2:40); producer: Richard Podolor; writer: L. Emerson; Four Star, Caleney, BMI. Dunhill. 4351.

MICKEY NEWBURY—Shambles (3:43); producers: Russ Miller, Maria Greco, Dennis Leeds; writer: Mickey Newbury, Acuff Rose, ASCAP. Elektra 45853.

THE CRICKETS—Rum & Hugs in New York City (2:45); producer: Bob Montgomery; writer: Christian Gold, Colgems, ASCAP. MCA 1541.

TERRY WILLIAMS—Come On Little Lady (3:21); producers: David Janssen, Bobby Hart, Terry Williams; writers: Janssen, Hart, Pocket Full of Utes, BMI. MGM 14542.

First Time Around

(These are new artists receiving airplay and sales consideration)

ELLIE GREENWICH—Maybe I Know (3:00); producer: Ellie Greenwich, Steve Toe, Steve Toe; writers: Greenwich, Barry, Toe, BMI. Verve 19719 (MGM). Impressive snap for a lady who's had many hit compositions. Nice utilization of vocal overdubbing.

Soul

SEGMENTS OF TIME—MEMORIES (2:50); producer: Mike Stokes; writers: J. Thomas/M. Stokes, Interim, BMI. Sesena 256 (Rhoads). This well arranged, up-tempo tune bears a resemblance to the sound of the Four Tops of earlier years. Strings and heart throbbing bass provide the footwork for the vocal dancing around the story of being lost heartbroken. Flip: "Lovers Keep Failing" (3:17) into same as all categories.

JR. WALKER & THE ALL STARS—I Don't Need No Reason (2:44); producers: J. Walker, Hal David; writers: Pam Sawyer, Lee Warz, Jubala, ASCAP. Soul 35106 (Motown).

THE RELLITS—If You Wanna Keep Him (2:58); producer: Ray Charles; writers: Ernie Love, Matthew Sweet, BMI. Tangerine 1931 (ABC).

GENERAL JOHNSON—Only Time Will Tell (3:38); producers: Jeffrey Bowen, General Johnson; writer: G. Johnson, Gold Forest, BMI. Interscope 1252 (Columbia).

JOHNNY TILLOTSON—IF YOU WOULDN'T BE MY LADY (2:45); producer: Billy Sherrill; writers: J. Holiday, E. Rains, III, Music/Rainco (ASCAP). Columbia 4-45842. Johnny started his career in country, and now has made his return with enough retention of his pop style to make this a success across the board. Flip: no info available.

DONNA FARGO—YOU'RE ALWAYS THERE (2:56); producer: Stan Silver; writer: Donna Fargo, Prima Donna Music (BMI). Dot 11460. Whenever Donna Silver has a hit, she sits down and writes one. Now she's done it again, and it's supplemented with fine arrangements. It's out of her head, so stations were already on it. Flip: no info available.

DOLLY PARTON—Traveling Man (2:16); producer: Bob Ferguson; writer: Dolly Parton, Opry (BMI). RCA 74 0950.

DON GIBSON—Touch The Morning (3:05); producer: Wesley Rose; writer: Eddy Rose, Melrose Music (ASCAP). Hickory 45 R 1671.

PAUL KELLY—COME LAY SOME LOVIN' ON ME (2:59); producer: Buddy Kilen; writer: Paul Kelly, Trece, BMI. Warner Bros. 7107. In this outing Kelly's convinced he's found his match for love making. His high tenor blends great with rising and falling strings and horns. Flip: no info available.

also recommended

REUBEN HOWELL—I See You Through (2:35); producer: Clayton Ivey, Terry Woodberry; writer: E. Shelby, Short Bros, Red Anchor, Class, BMI. Motown 1228.

G. C. CAMERON—No Matter Where (3:17); producers: G. C. Cameron, Mark Davis; writer: C. O'rayton, T. Smith, Jubala, ASCAP. Motown 1234.

Country

PRINCE MITCHELL—SMALL ENOUGH TO CRAWL (2:45); producer: Dick Heard, Neil van Lier, Harold Shedd; writer: Jerry Chasney, Tascap (BMI). Motown 1234 by 62-0109. It's a guilty ballad, and Mitchell puts his all into the Chasney song. Flip: no info available.

CAL SMITH—CAN FEEL THE LEAVIN' COMING ON (2:36); producer: Walter Raynolds; writer: Sheryl Stinebaugh; EMI (BMI). RCA 4-45861. A change of pace for Cal, who moves from a song of hypocrisy to one of basic honesty, and the first talent is still there. The flip side bears watching. Flip: "I Loved You All Over The World"; producer: same; writer: Glenn Johnson, Sue Fire (BMI).

also recommended

PAIGE O'BRIEN—Satisfied Woman (2:39); producers: Bill Smith, Bud Reneau, E. Source; writer: Tandy Lynn, Great World of Sound East/Memphis Southern Sounds (BMI). Enterprise 3009. (Sbs).

TRACY MILLER—Our Love's Going Up Again (2:28); producer: Ricci Marino; writer: Bobby Russell, Buzz Cason (ASCAP). Country Showcase America 133A.

Another hard-driving Simon track with cheerfully atrocious lyrics a la "Me and Julia in the Scholastic." Grand backing by Muscle Shoals Sound. Catchy cymbal bangs and clanging base drum emphasize lead an amusing quality to the sound. Flip: no info available.

VAN MORRISON—Warm Love (3:22); producer: Van Morrison; writer: Van Morrison, Tamerlane, BMI. Warner Bros. 7106. A more mellow voiced, less raspy Van than Moore. Specially, BMI. Dunhill. 4352. This is a smoothly commercial version of the occult-themed rock utilizing all of the group's standard vocal and instrumental power. Flip: no info available.

THREE DOGS NIGHT—Shambala (3:27) producer: Richard Podolor; writer: Daniel Moore, Specialty, BMI. Dunhill. 4352. This is a smoothly commercial version of the occult-themed rock utilizing all of the group's standard vocal and instrumental power. Flip: no info available.

CHARLIE STARR—Good Morning, Freedom (2:55); producers: Don Aitfield, Albert Hammond, writers: A. Hammond, M. Hazewood, Lander Roberts/Apt, ASCAP. MCA. 6017 (Columbia).

KERRY RANKIN—Sometimes (3:18); producers: Monty Kay, Jack Lewis; writers: Yvonne, Kenny Rankin; Score, BMI. Little David 726 (Atlantic).

MARK JAMES—Baller Cat (2:59); producers: Steve Tyrell, Mark James; writer: Mark James, Screen Genie/Columbia/Sweet Goli, BMI. Bell 45355.

JACKIE MOORE—Sweet Charlie Babe (2:38); producer: Young Professionals (Taylor, Steve Taylor); writers: Phil Hart, Bunny Singer, Cooke, BMI. Atlantic 45 2956.

MARGE EVANS—Good Feeling (3:05); producer: Jerry Maxwell/Three Productions; writers: M. Higgins, A. Brown, Special Agent, Tapp, Uart, BMI. United Art 245.

VEE ALLEN—Love Is Me Around Me (3:30); producer: Brent; writers: Perkins, Robin Davis, Parks, BMI. Little David 726 (MGM).

CHARLIE LOUWIS—FUNNY MAN (3:12); producer: Joe Allison; writers: Boudleaux and Felice Bryant; House of Bryant (BMI), Capitol 3667. It was just a matter of time until Charlie Louwis took the right material, and his Bryants provided it. Joe Allison brings him out on his best in a sad ballad. Very commercial. Flip: "Sweetest Time" (3:05); producer: Pat Drake; writer: Charlie Louwis, Acuff Rose (BMI).

GEORGE HAMILTON—IF-DURTY OLD MAN (3:50); producer: Jack Feeney; writer: Bob Ruckler, Border State/Pat MCA (BMI). RCA 74 0948. He brought the house down with this as his recent Grammy appearance, and the record should have the same impact on the flip side. This is a very promising song, treated with traditions. Strangely, an old and single "Bubler"; producer: Chas Atkins; writer: Lester Brown, Bob Gibson, Acuff Rose (BMI).

HANK LOCKLIN—Before My Time (2:50); producer: Ronny Light; writer: Ben Peters, Ben Peters Music (BMI). RCA 74 0941.

RANDY HOWARD—Sara's a Loner (2:03); producer: Joe Gibson; writer: Randy How Howard (ASCAP). Uptone U 2.

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EVERYTHING'S BEEN CHANGED 5th Dimension Bell

WHILE WE'RE STILL YOUNG Wayne Newton Chelsea

I'M NOT ANYONE Sammy Davis Jr. MGM

HEY GIRL Paul Anka Buddah

JUBILATION Edwin Hawkins Singers Buddah

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STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

[illegible]

COLUMBIA: NAK = NORTH AMERICAN; WCP = WEST COAST; CHA = CHAPPELL MUSIC; B-B = BIG BELLS; PLX = PLYMOUTH MUSIC; CFI = FINING PUB. INC.)

Cherry Cherry (Fairland)
Cisco Kid (Far Out ASCA)

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41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100</

Puzzle puts it all together.

Introducing Puzzle. Six men who create interlocking sounds that will startle and delight you. Every piece is a perfect fit. Their power is often subtle, but it's never elusive. They can set you free or they can hold you spellbound.

Puzzle. Getting involved in their music is easy. They do the hard part. All you have to do is listen. And on their debut album, you'll hear just how well they put it together.

Listen to what's happening
at Motown. You'll hear
the times change.

an Record Corporation

M768L

Billboard TOP LP's & TAPE

[illegible]



Clint Holmes' new album starts out with a hit.

"Playground in My Mind" is bulleting up the charts at an unrelenting pace. And appropriately enough we've just shipped the new Clint Holmes album. "Playground in My Mind" features the hit title tune and more like "Killing Me Softly With His Song" and "Neither One of Us." Judging by his past record, Clint's new album has a tremendous future.

On Epic Records - and Tapes

Clint Holmes
Playground in My Mind



Killing Me Softly With His Song
Neither One of Us
What Will My Money Buy
Me and America
There's No Future in My Future
Like the Fellow Once Said
Come Hell or High Water
Miss Lady Loretta
Swimming Around Corners
Playground in My Mind

TOP LPs & TAPE

POSITION
107-230

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album (Label, Number (Dist. Label))	PEAK POSITION	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
107	100	26	BREAD	Quilts (Mercury 27467)	107	100	26	BREAD
108	101	25	THE BLUE RANGERS	Let's Move (Mercury 27467)	108	101	25	THE BLUE RANGERS
109	104	9	OWEN FARGO	My Second Album (Mercury 27467)	109	104	9	OWEN FARGO
110	83	17	NEIL YOUNG	Double Gold (Mercury 27467)	110	83	17	NEIL YOUNG
111	80	18	ROBERT HUNTER/SOUNDTRACK	Robert Hunter's Soundtrack (Mercury 27467)	111	80	18	ROBERT HUNTER/SOUNDTRACK
112	125	6	LEO SOTER	My Feet Are Smiling (Mercury 27467)	112	125	6	LEO SOTER
113	107	8	CURTIS MAYFIELD/SOUNDTRACK	Supercat (Mercury 27467)	113	107	8	CURTIS MAYFIELD/SOUNDTRACK
114	115	6	IT'S A BEAUTIFUL DAY	Today (Mercury 27467)	114	115	6	IT'S A BEAUTIFUL DAY
115	108	8	FIFTH DIMENSION	Living Together, Growing Together (Mercury 27467)	115	108	8	FIFTH DIMENSION
116	109	110	CAROLE KING	One Of A Kind (Mercury 27467)	116	109	110	CAROLE KING
117	110	46	CHEECH & CHONG	Big Bottom (Mercury 27467)	117	110	46	CHEECH & CHONG
118	6	138	SEIGER, SCHWALL, BARD/SAN FRANCISCO SYMPHONY ORCHESTRA/STEFAN	Symphonic Dances From "West Side Story - Three Places for Blues Band and Orchestra" (Mercury 27467)	118	6	138	SEIGER, SCHWALL, BARD/SAN FRANCISCO SYMPHONY ORCHESTRA/STEFAN
119	1	1	STEPHEN STILLS & MANASSAS	Down The Road (Mercury 27467)	119	1	1	STEPHEN STILLS & MANASSAS
120	116	31	GEORGE CARLIN	Class Clown (Mercury 27467)	120	116	31	GEORGE CARLIN
121	131	3	MALCOLM	Let's Move (Mercury 27467)	121	131	3	MALCOLM
122	124	5	BLUE OYSTERS 10	Travesty and Mutation (Mercury 27467)	122	124	5	BLUE OYSTERS 10
123	123	13	SLAYER	Reign In Blood (Mercury 27467)	123	123	13	SLAYER
124	143	3	JIM CROCE	Let's Move (Mercury 27467)	124	143	3	JIM CROCE
125	128	7	LEO ZEPPELIN	Let's Move (Mercury 27467)	125	128	7	LEO ZEPPELIN
126	125	4	DAVE MASON	Let's Move (Mercury 27467)	126	125	4	DAVE MASON
127	1	1	PAUL McCARTNEY & WINGS	Let's Move (Mercury 27467)	127	1	1	PAUL McCARTNEY & WINGS
128	137	4	MAC DAVES	Let's Move (Mercury 27467)	128	137	4	MAC DAVES
129	140	6	SETH LARSEN	Let's Move (Mercury 27467)	129	140	6	SETH LARSEN
130	99	27	ETHNO RHYTHM	Let's Move (Mercury 27467)	130	99	27	ETHNO RHYTHM
131	81	1	DOUGLAS ON THE ROOF	Let's Move (Mercury 27467)	131	81	1	DOUGLAS ON THE ROOF
132	114	24	JOHN MITCHELL	For the Roses (Mercury 27467)	132	114	24	JOHN MITCHELL
133	180	2	KING CRIMSON	Live Through This (Mercury 27467)	133	180	2	KING CRIMSON
134	118	48	ELTON JOHN	Rocky Horror (Mercury 27467)	134	118	48	ELTON JOHN
135	138	3	THOMAS	Let's Move (Mercury 27467)	135	138	3	THOMAS
136	130	30	BLACK SABBATH	Black Sabbath Vol. 4 (Mercury 27467)	136	130	30	BLACK SABBATH
137	106	23	OWAN ALLMAN	An Anthology (Mercury 27467)	137	106	23	OWAN ALLMAN

TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

Album (Artist)	40	41	42	43	44	45	46	47	48	49	50
Album (Artist)	51	52	53	54	55	56	57	58	59	60	61
Album (Artist)	62	63	64	65	66	67	68	69	70	71	72
Album (Artist)	73	74	75	76	77	78	79	80	81	82	83
Album (Artist)	84	85	86	87	88	89	90	91	92	93	94
Album (Artist)	95	96	97	98	99	100	101	102	103	104	105
Album (Artist)	106	107	108	109	110	111	112	113	114	115	116
Album (Artist)	117	118	119	120	121	122	123	124	125	126	127
Album (Artist)	128	129	130	131	132	133	134	135	136	137	138
Album (Artist)	139	140	141	142	143	144	145	146	147	148	149
Album (Artist)	150	151	152	153	154	155	156	157	158	159	160
Album (Artist)	161	162	163	164	165	166	167	168	169	170	171
Album (Artist)	172	173	174	175	176	177	178	179	180	181	182
Album (Artist)	183	184	185	186	187	188	189	190	191	192	193
Album (Artist)	194	195	196	197	198	199	200	201	202	203	204
Album (Artist)	205	206	207	208	209	210	211	212	213	214	215
Album (Artist)	216	217	218	219	220	221	222	223	224	225	226
Album (Artist)	227	228	229	230	231	232	233	234	235	236	237
Album (Artist)	238	239	240	241	242	243	244	245	246	247	248
Album (Artist)	249	250	251	252	253	254	255	256	257	258	259
Album (Artist)	260	261	262	263	264	265	266	267	268	269	270
Album (Artist)	271	272	273	274	275	276	277	278	279	280	281
Album (Artist)	282	283	284	285	286	287	288	289	290	291	292
Album (Artist)	293	294	295	296	297	298	299	300	301	302	303
Album (Artist)	304	305	306	307	308	309	310	311	312	313	314
Album (Artist)	315	316	317	318	319	320	321	322	323	324	325
Album (Artist)	326	327	328	329	330	331	332	333	334	335	336
Album (Artist)	337	338	339	340	341	342	343	344	345	346	347
Album (Artist)	348	349	350	351	352	353	354	355	356	357	358
Album (Artist)	359	360	361	362	363	364	365	366	367	368	369
Album (Artist)	370	371	372	373	374	375	376	377	378	379	380
Album (Artist)	381	382	383	384	385	386	387	388	389	390	391
Album (Artist)	392	393	394	395	396	397	398	399	400	401	402
Album (Artist)	403	404	405	406	407	408	409	410	411	412	413
Album (Artist)	414	415	416	417	418	419	420	421	422	423	424
Album (Artist)	425	426	427	428	429	430	431	432	433	434	435
Album (Artist)	436	437	438	439	440	441	442	443	444	445	446
Album (Artist)	447	448	449	450	451	452	453	454	455	456	457
Album (Artist)	458	459	460	461	462	463	464	465	466	467	468
Album (Artist)	469	470	471	472	473	474	475	476	477	478	479
Album (Artist)	480	481	482	483	484	485	486	487	488	489	490
Album (Artist)	491	492	493	494	495	496	497	498	499	500	501
Album (Artist)	502	503	504	505	506	507	508	509	510	511	512
Album (Artist)	513	514	515	516	517	518	519	520	521	522	523
Album (Artist)	524	525	526	527	528	529	530	531	532	533	534
Album (Artist)	535	536	537	538	539	540	541	542	543	544	545
Album (Artist)	546	547	548	549	550	551	552	553	554	555	556
Album (Artist)	557	558	559	560	561	562	563	564	565	566	567
Album (Artist)	568	569	570	571	572	573	574	575	576	577	578
Album (Artist)	579	580	581	582	583	584	585	586	587	588	589
Album (Artist)	590	591	592	593	594	595	596	597	598	599	600
Album (Artist)	601	602	603	604	605	606	607	608	609	610	611
Album (Artist)	612	613	614	615	616	617	618	619	620	621	622
Album (Artist)	623	624	625	626	627	628	629	630	631	632	633
Album (Artist)	634	635	636	637	638	639	640	641	642	643	644
Album (Artist)	645	646	647	648	649	650	651	652	653	654	655
Album (Artist)	656	657	658	659	660	661	662	663	664	665	666
Album (Artist)	667	668	669	670	671	672	673	674	675	676	677
Album (Artist)	678	679	680	681	682	683	684	685	686	687	688
Album (Artist)	689	690	691	692	693	694	695	696	697	698	699
Album (Artist)	700	701	702	703	704	705	706	707	708	709	710
Album (Artist)	711	712	713	714	715	716	717	718	719	720	721
Album (Artist)	722	723	724	725	726	727	728	729	730	731	732
Album (Artist)	733	734	735	736	737	738	739	740	741	742	743
Album (Artist)	744	745	746	747	748	749	750	751	752	753	754
Album (Artist)	755	756	757	758	759	760	761	762	763	764	765
Album (Artist)	766	767	768	769	770	771	772	773	774	775	776
Album (Artist)	777	778	779	780	781	782	783	784	785	786	787
Album (Artist)	788	789	790	791	792	793	794	795	796	797	798
Album (Artist)	799	800	801	802	803	804	805	806	807	808	809
Album (Artist)	810	811	812	813	814	815	816	817	818	819	820
Album (Artist)	821	822	823	824	825	826	827	828	829	830	831
Album (Artist)	832	833	834	835	836	837	838	839	840	841	842
Album (Artist)	843	844	845	846	847	848	849	850	851	852	853
Album (Artist)	854	855	856	857	858	859	860	861	862	863	864
Album (Artist)	865	866	867	868	869	870	871	872	873	874	875
Album (Artist)	876	877	878	879	880	881	882	883	884	885	886
Album (Artist)	887	888	889	890	891	892	893	894	895	896	897
Album (Artist)	898	899	900	901	902	903	904	905	906	907	908
Album (Artist)	909	910	911	912	913	914	915	916	917	918	919
Album (Artist)	920	921	922	923	924	925	926	927	928	929	930
Album (Artist)	931	932	933	934	935	936	937	938	939	940	941
Album (Artist)	942	943	944	945	946	947	948	949	950	951	952
Album (Artist)	953	954	955	956	957	958	959	960	961	962	963
Album (Artist)	964	965	966	967	968	969	970	971	972	973	974
Album (Artist)	975	976	977	978	979	980	981	982	983	984	985
Album (Artist)	986	987	988	989	990	991	992	993	994	995	996
Album (Artist)	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007
Album (Artist)	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018
Album (Artist)	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029
Album (Artist)	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040



INTEROFFICE MEMORANDUM •

FORM 2022

DATE	▶	May 3, 1973
TO	▶	PAT PIPOLO/VINCE COSGRAVE/ARTIE MOGULL/RICK FRIO
FROM	▶	J. K. MAITLAND
SUBJECT	▶	ROGER DALTREY "GIVING IT ALL AWAY" MCA 40053
COPIES	▶	

The Roger Daltrey single, "GIVING IT ALL AWAY" looks to be going to #1 in England. In view of the obvious strength of this record and my relationship with The Who and the people at Track Records, I am extremely embarrassed that we are not doing as well in the U.S. Every effort must be made to increase the action we now have.

I need your support to match their chart listings. Again contact all sales and promotion personnel. This record must be given top priority.

JKM:jb

WB Computer Evaluation

• Continued from page 1

press in the area, college and underground papers, and even pinpointed the target people for a saturation mail campaign in any area.

"Warner has a list of everyone who ever ordered one of their low-priced direct mail sampler albums or sent in a request for their weekly bulletin 'circular'."

"We believe these are the customers who buy new records as soon as they're available, who really follow pop music," said Cornyn. "It should be worthwhile to offer them mail premiums such as dis-

count tickets for our newer artists on tour in the cities."

Richard Wagner, music marketing researcher, has been in charge of collecting detailed survey questionnaires for the past six months. To far, only the Chicago regional retail census is completely operational, but most of the rest of the system is expected to be ready within three months. Cornyn estimates that some \$40,000 has been spent for hardware and computer time to date. Other expenses, such as WB staff time devoted to the project, are not possible to budget separately, he said.

ABC Speeds (3 Dog) 45

LOS ANGELES—The importance of rapid delivery of a new record and coordination among record company executives was demonstrated recently when ABC/Dunhill's handling of "Shambles," the new Three Dog Night single.

The mixed down version of the single arrived in the firm's office

here Friday, April 27. From this, 400 acetates were made and delivered to vice president of artist relations Marvin Helfter's home Saturday. The next day, the L.A. promotion staff met at Helfter's home and each were given acetates.

Under the direction of the vice president of sales and manufacturing, Dennis Laventhal went to cities around the country: Marvin Denno to Philadelphia; Steve Resnick to Atlanta; Pat McCoy to Chicago; Sam Mulford to San Francisco; and John Alfano to New Orleans. Sandy Horn met incoming promotion men in each city. The regional promotion men gathered and brought up copies of the disk. The project was completed by Sunday night (29).

WB's Video Spots Hiked

LOS ANGELES—Warner Bros. Records has bought a prime-time block of 10 ten-second spots on New York's ABC channel for Alice Cooper in the week of the group's June 3 Madison Square Garden concert. The spots, showing film taken of Alice's current "Billion Dollar Babies" tour, will air May 28 to June 3 on such shows as "Marcus Welby M.D.," "Kung Fu" and "Mud Squad."

WB advertising director Diana Balocco said that the aim of the local TV prime time campaign was to help maintain a state of "grand frenzy" in New York for the final concert of the Alice Cooper tour. Thirty-second commercials have been filmed for Warner artists Sandy Shafers, The Doobie Brothers, Purple. Buying plans for these three new campaigns are now being made.

Local TV Spots Promote Oldies

• Continued from page 10

over \$100 worth of oldies which the store's inventory is Skyline ascent this summer.

"The store's inventory is one-third each LPs, tapes and oldies, broken down fiscally. It guarantees that they probably have 20,000 singles in stock, 10,000 LPs for \$4.98. A customer gets a free card for each purchase and six returned items a free LP."

The store operates from 10 a.m. to 8 p.m. except for Sunday when it's noon to 6 p.m. The self-service type operation, which is open to anyone that enters must pass out by the cash register plus \$6.98 per hour for \$5.79. The store still hurt greatly by the large number of pirate tape retailers in our area," Wenzel said.

Shorewood & Bert Co Pact

NEW YORK—Shorewood Packaging Corp. and Bert-Co Enterprises have signed a long-term agreement for the sale and production of board jackets on the West Coast. Under the agreement, Shorewood sales offices here and in Los Angeles will handle sales and order service activities for West Coast board jacket productions at Bert-Co and Bert-Co will be Shorewood's exclusive board jacket manufacturer on the West Coast—producing Shorepak, Unipak and Interpak. The agreement was signed by Bert Couturier, president of Bert-Co, and Paul Shore, president of Shorewood.

Booker Bows New Diskery

LEXINGTON, Ky.—Prewitt Rose, a booking agent here, has formed Sittin' Bull Records, Rock or Money Productions, an affiliate, to produce the label's product at a new studio in Lexington. Another division is Black Orchid Music, ASCAP.

Randall Rose will head Sittin' Bull's New York sales-production office. The new label is set in a new style they dub bluegrass. "Moonshine Tennessee Wine" by Lyle and Scott is the first in this genre. Also signed to Sittin' Bull are Gina D. Scott and Charles St. Clair.

Federal government is conducting an investigation into narcotics payola in a major record company. . . . Associated Booking Service, a New York-based booking office until January 14 and Duke Ellington until October this year, with a tentative European tour for 1976. . . . Both the company and its leaders are over 70. Another ABC client for 30 years, Lionel Hampton is booked until the fall and Les McCann, who has been booked for the fall, until June 12. . . . A.M. has consolidated its product line. . . . The company is now a subsidiary of Supreme Dist., Cincinnati. The label has also dropped Tell Dist., Madison, Wis.

In a listing of salaries released by New York Magazine, Elvira Davis CBS Records president, is listed at \$29,000 (Last year the same magazine had Davis earning \$268,000). Other music people in the New York salary report: Sam Goody, president, Sam Goody—\$75,000; Dick Jagger—\$75,000; M.O. Innes—\$200,000 (Last year's figure was \$100,000); and Zacherle disc group WFLA-FM, New York—\$26,000.

Photographer Richard Avedon is photographing Sly Stone for his new Epic album. . . . Dr. John told his first "In Concert" and "Midspacial" appearances after an intensive California promotional push by Atlantic. . . . Chris Jagger, brother of Mick, has his first album, for Asylum, near completion. . . . The Paul McCartney album, "Red Rose Speedway" was originally conceived as a double album. . . . Dimension did not record during their State Department Eastern Europe tour because they concentrated in Europe. . . . The new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Paul Winfield, who has been appearing in the "Beverly Hills Cop" series, is the new "Planet of the Apes." . . . An Arthur Freed Memorial Award has been established by the directors of the Songwriters Hall of Fame to be given annually to an outstanding leader of the music industry. First award will be given out at the SHOF dinner in Los Angeles, May 26.

Burba Streisand and CBS-TV are huddling over a possible one-hour TV special set for next fall over television appearance since 1970. Little Red will be set in London. . . . Songwriter-singer Mark James' "Roller Coaster" was the first single from his debut Bell Records album. . . . The album, "Roller Coaster," was released in a half-hour TV special filmed during her recent personal engagement and set for national syndication in June. . . . The new album, "The Cathedral," by the Deviants, was released on the new album on Sunday (13) celebrating the second anniversary of the show. . . . Jazz singer Sylvia Copeland now switches from her original style to hard bop.

Following his three-and-a-half-hour live concert on April 29, Rod McKuen obliged fans' requests by staying and signing autographs. The line of McKuen's fans stretched the length of the street. . . . ABC-TV's "Eyewitness News" used Julie Budd's recording of "Be a Clown" as background music for a news anchor's report on the 30th anniversary celebration. . . . Robert Stigwood after Joel Gray to make his straight acting debut with music on Broadway this fall. . . . James William Guerrero's film "Electra Glide in Blue" to be official U.S. entry at Cannes Festival. . . . "Jacques Bert is Alive and Well" to be first musical at L.A. Century Plaza Hotel Westside Room. "Grease" opens across the street at the L.A. Shubert Theater. . . . J. Geils Band had a sold-out night party at the New York City Strip Classic Art after their Santa Monica concert.

David Clayton-Thomas received BMI award for one million broadcasts of his Blood, Sweat & Tears hit, "Spinning Wheel." . . . Playboy Records will release two new folk-blues albums in May, Phillip Wicks' "The Bottom of the Top" and "Leadbelly." . . . The new album, "The Bottom of the Top," is the first recorded in concert on Aug. 15, 1949. . . . Polydor's Roy Ayers has just completed work on the new album, "The New York City Sound." . . . The new national action-adventure film starring Pam Grier, "Foxy Brown," will be released by Warner Bros. . . . Mark Turner, judge of the 1975-76 Jazz Festival, will be on the contest at Tower Records. . . . Mark Wilson, 24, won

Inside Records

the second annual \$2,500 UCLA Henry Mancini music scholarship.

Jack Daugherty of Carpenters fame to produce the new Skyline Records. . . . The new TV documentary special about the Staple Singers. . . . Jack Ryland beat out 100 other auditioners to replace Joe Scott and "Busi" Brown on their new album for Dan to tour with Chicago. . . . Arlene Kell, vice president of Candy Strip Records, gave birth to a boy. . . . Lyle and Scott's new album, "Moonshine Tennessee Wine," is being negotiated to open an official fine arts department for the government of Liberia. . . . Motown has released a new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Ed Freeman, producer of Don McLean's two hit albums, "American Pie" and "The Great Escape," is now working for Livingston Taylor on Capricorn. . . . Santana-McLaughlin set due soon from Columbia.

Fans besieging RCA to release the last of those early Elvis Presley sides cut with Sam Phillips in Memphis for his Sun Records label nearly 18 years ago. . . . Don Kishner preparing, as executive producer, eight more "In Concert" specials. ABC-TV will continue to contract for the show through the summer and fall. . . . Jerry Butler moving his family to the Coast, but retaining a Chicago base with his burgeoning writers' workshop. . . . Rod Stewart set for a "Pledge" TV segment, with Henry Mancini, Mercury went coast coast as his tube coast.

ABC-Dunhill has pulled the line from All-Right, New Orleans, with the new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Arlene Kell, vice president of Candy Strip Records, gave birth to a boy. . . . Lyle and Scott's new album, "Moonshine Tennessee Wine," is being negotiated to open an official fine arts department for the government of Liberia. . . . Motown has released a new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Ed Freeman, producer of Don McLean's two hit albums, "American Pie" and "The Great Escape," is now working for Livingston Taylor on Capricorn. . . . Santana-McLaughlin set due soon from Columbia.

Henry Tobias, composer, entertainment director, piano player, and producer, is moving to the West Coast temporarily with his brother, Harry, in the Valley. . . . Mike Morgan of Newbury Music, Nashville, has his new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . The A.M. 10th anniversary film, "A.M. 10" has earned a Golden Globe award from the International Brotherhood of Nontheatrical Events) for Braverman Productions Inc. who made the promotion film. . . . Steve Kirk, music and soul singer, is moving to the West Coast to Cincinnati mayor, Ted Berry, is handling special promotion duties for George Wein's Ohio Valley Jazz Festival. . . . Quincy Jones' new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Arlene Kell, vice president of Candy Strip Records, gave birth to a boy. . . . Lyle and Scott's new album, "Moonshine Tennessee Wine," is being negotiated to open an official fine arts department for the government of Liberia. . . . Motown has released a new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Ed Freeman, producer of Don McLean's two hit albums, "American Pie" and "The Great Escape," is now working for Livingston Taylor on Capricorn. . . . Santana-McLaughlin set due soon from Columbia.

Sunset Record Co. has awarded a \$1,000 grant to the UCLA Center for Afro American Studies to be used as a one year stipend for an undergraduate student. . . . The new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Arlene Kell, vice president of Candy Strip Records, gave birth to a boy. . . . Lyle and Scott's new album, "Moonshine Tennessee Wine," is being negotiated to open an official fine arts department for the government of Liberia. . . . Motown has released a new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Ed Freeman, producer of Don McLean's two hit albums, "American Pie" and "The Great Escape," is now working for Livingston Taylor on Capricorn. . . . Santana-McLaughlin set due soon from Columbia.

Capricorn's Wet Willie group have set up a phone party in Dallas and San Francisco. . . . The new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Arlene Kell, vice president of Candy Strip Records, gave birth to a boy. . . . Lyle and Scott's new album, "Moonshine Tennessee Wine," is being negotiated to open an official fine arts department for the government of Liberia. . . . Motown has released a new album, "The Best of the Best," by Brenda Patterson singing back ups for Bob Dylan on "Billy The Kid" soundtrack. . . . Ed Freeman, producer of Don McLean's two hit albums, "American Pie" and "The Great Escape," is now working for Livingston Taylor on Capricorn. . . . Santana-McLaughlin set due soon from Columbia.

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Roulette Suit

Continued from page 4

ship of the master recording of "Tears on My Pillow" by Little Anthony and the Imperials, allegedly used such master recording in producing a phonograph album titled, "Sixty Rock 'n' Roll Greats" (Atlantic Records). . . . The court, in its decision, found that the plaintiff, and without admitting plaintiff's consent or permission, had used the master recording in the production of the album. . . . The court was asked of the court, by Roulette on this action.

The court also is arguing that the defendant engaged in all the alleged wrong-doings intentionally and with knowledge of the plaintiff's claim that Roulette is, therefore, entitled to punitive damages of at least \$75,000.

BBC Teveises Billboard Int'l Country Music Awards

LONDON—The Billboard Group International Country Music Awards, presented for the third consecutive year at the Festival of the Americas, will be held later this year.

George Hamilton IV was named the 1975-76 Country Music International Country Music Award winner. . . . The group award for the third year in a row.

The R.K. winners were: Bryan Chalker, the Johnny Young Four, and Brian Maxine. The Most Promising New Talent award was given to a new act called Rico.

The winning song was "Four in the Morning" by Joe Raposo and the leading U.K. performer was Burlington Music. RCA was the most successful record company having done the most for country music in England during the past year.

Bill Williams, Billboard's Nashville editor, received a special citation for "having helped guide the course of country music internationally."

The Billboard Group consists of Billboard, Record Mirror, Music Week, and the new, the last three London publications.

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(Give Me Peace On Earth)



George Harrison.

Apple Single #1862